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(*Continued on page 17*)

MUSICAL COURIER

An International Journal, Established 1880

Whole Number 3032 | NEW YORK, APRIL 1, 1941 | Vol. CXXIII—No. 7

"Art to Build Lives" Urged by Educators At Iowa Meeting

Des Moines Convention Draws Throng as North Central Section Convenes — Important Role of Music Today Charted

By CLIFFORD BLOOM

DES MOINES, IA.—Five thousand music educators and school music students attended a total of more than 50 meetings, clinics and concerts presented during the eighth biennial convention of the North Central Music Educators Conference, held in Des Moines from March 15 to 19. More than 3,000 young musicians participated in the various events and five major concerts were held during the convention.

In the election of conference officers for the coming two years, J. Leon Ruddick of Cleveland, Ohio, was chosen president; the retiring president, Edith M. Keller of Columbus, Ohio, automatically became first vice-president, and Lytton S. Davis of Omaha, Nebr., was elected second vice-president.

Elected to the board of directors were: John E. Howard, Grand Forks, N. D.; Louise Turner, Madison, S. D.; Hazel B. Nohavec, Minneapolis, Minn.; Wesley Shepherd, Evansville, Ind.; Frances Chatburn, Springfield, Ill.; and Joseph E. Skornicka, Milwaukee, Wis.

The first general session was held Saturday morning at the Hotel Ft. Des Moines where conference headquarters had been established. At this meeting, after addresses of welcome by city, state and conference officials, the assembly heard Fowler Smith of Detroit, Mich., president of the Nation Music Educators Conference, stress the importance of music as an aid to national defense in an address on "Music as Related to the National Defense Program."

(*Please turn to page* 17)

EDWARD JOHNSON ANNOUNCES THE WINNERS in the Metropolitan Opera Auditions of the Air. The general manager of the Metropolitan is seen at the microphone. The winners, left to right, are Mona Paulee, mezzo-soprano of Edmonton, Alberta, and Los Angeles; Lansing Hatfield, bass-baritone, of New York and Hickory, N. C. and Mary E. Van Kirk, contralto, of Cleveland. Each received $1,000, an engraved silver plaque and a contract with the company. (Story on page 26)

Mexican Government Grants New Subsidies to Aid Music

By VERNA CARLETON MILLAN

MEXICO CITY, D. F.—Mexico's music world received an unexpected stimulus at the first of the year when the new government announced a plan to reorganize completely the Fine Arts Palace and its activities. Government subsidies will make it possible for us to have definite seasons of opera, concert and chamber music, as well as ballet.

One of the first subsidies already granted went to the Mexican Symphonic Orchestra, which the indefatigable Carlos Chavez has converted into a first-class musical institution. However, the actual sum of 50,000 pesos (slightly more than $10,000 at the present exchange) will be a mere drop in the bucket compared with the amount of money that is needed to guarantee the summer season. Unless further help is forthcoming, Chavez may be up against the same financial difficulties that cut short the 1940 season.

The Symphonic Orchestra has just announced that two guest conductors have been invited here this summer. One, Sir Thomas Beecham, is known to Mexican audiences only by reputation. The other, Igor Stravinsky, enjoyed a spectacular success when he appeared in Mexico last

(*Please turn to page* 5)

Metropolitan On Tour of 7 Cities As N. Y. Series Ends

Boston, Baltimore, Cleveland, Rochester, Dallas, Atlanta and New Orleans Visited—3 Win Auditions Contracts

Now on tour with performances scheduled in Baltimore, Boston, Cleveland, New Orleans, Dallas, Atlanta and Rochester, the Metropolitan opera season listed 116 performances of which 36 were of revivals and the one novelty, Gluck's Alceste.

General Manager Edward Johnson this season reached back into the classic period and, in a sense, made it primarily a Gluck-Mozart festival. Alceste with both Marjorie Lawrence and Rose Bampton in the title role, had five performances. Heading the revivals in number of presentations was Mozart's Marriage of Figaro, the popularity of which probably was due to Salvatore Baccaloni, new basso buffo of the company. It was sung six times.

Of the other revivals Trovatore (in new settings), the Masked Ball and Don Pasquale (another Baccaloni attraction) each had four hearings. Fidelio, Daughter of the Regiment (sung in French) and The Bartered Bride (in English) each had three offerings. Samson and Dalila and Don Giovanni were each heard twice.

With Die Meistersinger omitted entirely this year, Tristan and Isolde had seven performances, the most of any work presented. Carmen was sung six times and then came Madam Butterfly and Rosenkavalier, each heard five times.

(*Please turn to page* 26)

NEW AND RETIRING OFFICERS OF NORTH CENTRAL MUSIC EDUCATORS CONFERENCE AT CONVENTION IN DES MOINES, IA.

Seated, left to right: Clara Ellen Starr, Detroit; Maurice Iverson, Sioux City, Ia.; Mathilda A. Heck, St. Paul, Minn.; Fowler Smith, president of the Music Educators National Conference, Detroit; Edith M. Keller, retiring president of the North Central Music Educators Conference, Columbus, O.; Lytton Davis, Omaha; Hazel Nohavec, Minneapolis; Joseph E. Skornicka, Milwaukee; Frances Chatburn, Springfield, Ill. Standing, left to right: Harper C. Maybee, Kalamazoo, Mich.; Donald F. Malin, Chicago; Ennis Davis, New York; Lorrain E. Watters, Des Moines.

Vol. CXXIII, No. 7
Whole No. 3032

MUSICAL COURIER. Published semi-monthly on the 1st and 15th of each month by Music Periodicals Corp., 119 West 57th Street, New York. Entered as Second Class Matter January 3, 1883, Re-entered June 19, 1937, at the Post Office at New York, N. Y., under the Act of March 3, 1879. Price 20 cents. Yearly Subscription $3.00—Europe $4.50—Canada $4.50.

April 1, 1941
Sixty-Second Year

Hollywood Hears Taxpayers Wail In Novel Suite

Orchestral, Recital and Studio Events of Fortnight Make Gala Period

By RICHARD DRAKE SAUNDERS
Musical Courier Bureau
Hollywood, Calif.

Werner Janssen's Symphony Orchestra gave the final concert of its first series in the Wilshire-Ebell Theatre, March 16, with a superbly played program which combined beauty and progressiveness. Conducting from memory as usual, Janssen gave his interpretations with an effect of perfect freedom which concealed masterly control.

His programs have overcome traditional concert dolor with items that are good fun as well as good taste. A striking example was the specially commissioned Civic Center Suite by Leigh Harline, wherein an adding machine was included in a concert score for the first time. It provided an inexorable background in Taxpayers, with the wails of victims rising to a concerted lament and subsiding to a moan ended by a triumphant rip of the totalled paper. First of the suite was Council Meeting, with pompous tuba and acrimonious woodwinds brought to order by raps from the

(*Please turn to page 22*)

ELIZABETH CRAWFORD,
dramatic soprano, in Wheeling, W. Va., where she recently sang to an audience of 1,700 in a "home-coming" recital. Miss Crawford has signed a contract to appear under the management of William Neill, Inc.

Holy Week Again to Draw Festival Throngs to Lindsborg

LINDSBORG, KAN.—The Lindsborg Messiah Festival will be held this Holy Week for the 60th consecutive year. The festival will comprise performances of Handel's Messiah and the Bach St. Matthew Passion and daily musical and dramatic recitals. It will take place from April 6 to 13 under the auspices of the Bethany College, and the Bethany Oratorio Society, under the direction of Dr. Ernst Pihlblad.

During the life of the latter society more than 8,000 people have sung, without fee, to nearly half a million listeners from every state in the country, and many foreign countries, states Jens Stensaas, treasurer, Bethany College.

Palm Sunday, April 6, will mark the 171st performance of Messiah here with Dr. Hagbard Brase conducting for the twenty-fifth year. Joseph Kirshbaum will conduct the Bethany Symphony Orchestra. The soloists will be Josephine Neri, soprano; Elsie MacFarlane, contralto; Clifford Menz, tenor, and John Herrick, bass. Arvid Wallin will be at the organ.

Bethany Band, the oldest musical organization of Lindsborg, Bethany College Orchestra, under Hjalmar Wetterstrom and the Bethany Choir, Dr. Brase, conductor, will also give concerts.

A special feature of the festival will consist of auditions offering scholarships to talented high school musicians. Auditions are open to high school students of any state.

Gregor Piatigorsky will appear in a recital on Easter Sunday afternoon, April 13.

Famed Visitors of Past

Lindsborg and its college, however, have done far more than present its annual Messiah Festivals. Hundreds have left the chorus and orchestra inspired to start similar organizations. As a result scores of festival choruses and music weeks have been established in colleges, high schools, and small communities of the West. To music lovers of Kansas, the chorus has made it possible to bring to Lindsborg—a town of 2,000 people—such artists as: Nordica, Sembrich, Gadski, Fremstad, Schumann-Heink, Matzenauer, Galli-Curci, Alda, Braslau, Giannini, Austral, Crooks, Talley, Reggiani, Ysaye, Spalding, Elman, Casals, New York Philharmonic and New York Symphony orchestras, and many others. When one considers that the fee that each one of these received has represented an assessment of from 50 to 75 cents per capita for every man, woman, and child in Lindsborg, one can readily understand the place that music holds in Lindsborg and Bethany College.

JENS STENSAAS,
treasurer of Bethany College, Lindsborg, Kan.

Cincinnati Festival to Be Given After All

CINCINNATI.—The 1941 May Festival will be given as originally planned from May 6 to 10. Joseph S. Graydon, president of the board of trustees of the festival association, made this announcement after a previous decision to cancel the series due to the probabilities of incurring a deficit.

Under an agreement, just arranged, Eugene Goossens will select an orchestra of Cincinnati Symphony musicians. The reconsideration, Mr. Graydon said, was due to insistence of the chorus and strong public demand.

The programs will include Handel's Israel in Egypt, Bach's B Minor Mass, Borodin's Prince Igor, Elgar's Dream of Gerontius, Pierné's Children's Crusade, and another work soon to be announced.

National Symphony to Hold 1941-2 Season

WASHINGTON, D. C.—A 1941-42 season for the National Symphony Orchestra was announced March 17, by the Board of Directors of the Orchestra Association, L. Corrin Strong, president.

The full amount of $107,600 necessary to maintain the orchestra next season had not been entirely accounted for at that date, but the board unanimously voted to risk the assumption that the balance of the sustaining fund would be obtained and to go ahead with all plans for the orchestra's eleventh season.

Marian Anderson Wins Bok Award

PHILADELPHIA.—Marian Anderson, the noted Negro contralto, has been given the Edward W. Bok award of $10,000 as the person "who had done most for Philadelphia during the last year." Miss Anderson was born in this city.

New Opera by Taylor

PHILADELPHIA.—Deems Taylor's Ramuntcho will have its world premiere on Feb. 10, 1942, the Philadelphia Opera Company announces. The three-act work is based on a novel by Pierre Loti.

Chicago Bows to Conductorial Art Of Rachmaninoff

His The Bells Performed—Orchestra Has Horowitz as Feted Soloist—New Sowerby Symphony Heard

By RENÉ DEVRIES

CHICAGO.—An outstanding event was the appearance of Sergei Rachmaninoff with the Chicago Symphony Orchestra in the dual role of composer-conductor. The two works that Rachmaninoff directed, though new to us, were premiered several years ago by the Philadelphia Orchestra. His third symphony in A minor is in no respect comparable to his second and yet it was received with rapturous plaudits.

The Bells, a symphony for orchestra, chorus and solo voices to the poem by Edgar Allan Poe, in its initial performance here, brought to the fore the Apollo Musical Club; Janet Fairbank, soprano; Jan Peerce, tenor; and Mack Harrell, baritone, as soloists. Like the poem, the work is not of the kind that elicits much emotion, being surfeited with a gloomy atmosphere, especially in its second and third movements. The vocalists sang their respective parts effectively, with good understanding and clear diction, but due to the heavy accompaniment only

(*Please turn to page 24*)

Roselle to Sing Donna Anna in St. Louis

Anne Roselle will sing Donna Anna in Mozart's Don Giovanni, Laszlo Halasz conducting, in St. Louis on April 16.

Miss Roselle sings this role in three languages, having presented it at the Dresden Staatsoper under Richard Strauss and Fritz Busch in German; at Covent Garden, London, under John Barbirolli in Italian; and in Budapest, under the direction of Failoni, in Hungarian.

Marcelle Denya Joins List of Willmore and Powers

Marcelle Denya, soprano, is now under the management of Willmore and Powers. Eric Semon will continue as personal representative for Mme. Denya.

Josephine Antoine Tours in U. S. and in Canada

Josephine Antoine, Metropolitan Opera coloratura soprano now in Canada, is on a recital tour that takes her through the provinces of Quebec, Ontario, New Brunswick and Nova Scotia. After a concert in Taunton, Mass., she appears in Flint, Mich., and Indianapolis. In the latter city, Miss Antoine will be heard in joint recital with John Carter, Metropolitan Opera tenor.

Castagna in Havana Opera Season April 30 to May 3

Bruna Castagna's operatic engagements in Havana will keep her in the Cuban capital from April 30 to May 3. The Metropolitan Opera contralto will sing Azucena in Il Trovatore and the title role in Carmen.

Gorodnitzki Going to Havana

Arrangements were closed recently by WGN Concerts for two concerts for Sascha Gorodnitzki, pianist, in Havana, Cuba, under the auspices of Sociedad Pro Arte Musicale, next season.

London's Wartime Music Diet Reduced to Vital Staples

By HUGH LIVERSIDGE

LONDON.—I always strive to give as varied a picture of London musical life as possible. And so I will mention another condition under which Londoners hear their music.

"Things go in pairs" is an old saying. Here is an instance. While there is no actual shortage of food, several commodities are rationed. Many gastronomical delicacies have had to be eliminated in favor of simpler and more vitaminous food.

It is the same with our musical diet. The unknown and uncertain succulence of new works has, for the most part, had to give way to the staple nourishing dietary of the established masters' compositions.

Modern Scores Absent

In the days of peace, old favorites would be served with a garnishing of new and spicy dishes. But now that the musical appetite is ravenous and the digestion somewhat impaired through lack of use, the public clamors for its old favorites of easy assimilation. So it is not surprising that Saturday's Beethoven concert at Queen's Hall was packed.

The highlight of the session was provided by Moisiewitsch as soloist in Beethoven's Third Piano Concerto. His fine playing was supplemented by the London Symphony Orchestra under Basil Cameron.

The Seventh Symphony was somewhat lacking in resilience and suppleness. But in these war days, as long as our musical meals do not give us positive indigestion, we do not complain.

A young man in front of me caused much amusement and some annoyance by conducting every work from his seat in the audience. I fear, however, that an orchestra would have found his beat hard to follow.

Keith Douglas and Myra Hess Applauded

It is another concert in the Beethoven series. The Queen's Hall is packed to hear Keith Douglas, honorary secretary of the Philharmonic Society, in the role of conductor of the London Symphony Orchestra, and Myra Hess as soloist. The war seems miles away this sunny afternoon. Accompanying me to the concert and in the next seat is our charming stage and film star, Margaretta Scott. The orchestra has taken its place. Here comes Keith Douglas. . . . What is this? A speech? Surely Myra Hess is not indisposed?

Fortunately it is good news. The Beethoven series of concerts have been such a success that Douglas and Basil Cameron are thinking of running a further series. Loud applause greets this announcement.

The first item is Beethoven's First Symphony. Douglas gives it a delightful reading—particularly so under wartime conditions. And now Myra Hess comes on the platform. She is greeted with thunderous applause—a tribute not only to the artist, but also for her great work for music. She gives a superb reading of the "Emperor" Concerto and the concert concludes with a rhythmic and balanced performance of the Eighth Symphony.

Philharmonic Gives English Program

On a following Saturday the Royal Philharmonic Society's concert was mainly devoted to English composers. Leslie Heward conducted the London Philharmonic Orchestra in place of Sir Hamilton Harty, then already ill.

Dr. Thalben Ball was able soloist in the Handel-Harty concerto in D for orchestra and organ.

Albert Sammons was soloist in the Delius violin concerto. The suite from the Fitzwilliam Virginal Book by Byrd-Gordon Jacobs was attractive. The concert concluded with Elgar's Symphony No. 2, in E flat.

Harten in Everyman Concert

The first of a series of Everyman Concerts presented Dr. Reginald Jacques and his orchestra with George V. Harten, pianist, as soloist.

One of the most attractive items was Handel's Piano Concerto in F major, better known as an organ concerto. Harten captured the spirit of the work and Dr. Jacques co-operated admirably.

In a Handel Concerto Grosso, Dr. Jacques was sometimes inclined to rush tempi—loudness with a view to achieving vivacity. But surely phrasing and rhythm are the essential qualities required.

Eastman School Gives Anniversary Preview

ROCHESTER, N. Y.—As a special preview program of the twentieth anniversary celebration of the founding of the Eastman School of Music of the University of Rochester, the Radio Workshop Forum in cooperation with the National Broadcasting Company presented a special broadcast from the Kilbourn Hall recently. Former Eastmanites who returned to Rochester to take part in this program included Rosemarie Brancato, soprano, Irving Landau, director of the Radio City Music Hall Glee Club, and Whittemore and Lowe, duo-pianists. The soloists were accompanied by the Phi Mu Alpha Little Symphony conducted by Frederick Fennell. Dr. Valentine, president of the University of Rochester, and Dr. Hanson, director of the Eastman School of Music, both appeared before the microphone to send greetings to many hundred graduates of the school.

Dr. Paul White chose a varied program for the Eastman School Senior Symphony's third appearance of the season in the Eastman Theatre. The program proper was preceded by two harmonizations of the famous choral by Bach, Sacred Head Now Wounded, which was played by 18 cellos in memoriam of Paul Kefer, head of the cello department, who died suddenly on Feb. 22. This was conducted by Dr. Howard Hanson. The regular part of the program began with Mozart's Divertimento No. 5 for winds and kettledrums, which was followed by a very fine performance of Saint-Saëns' Cello Concerto in A Minor by Douglas Clark, gifted student in the Eastman School of Music. The program closed with a stirring performance of Berlioz' Fantastic Symphony. L. F.

Mexico Adds Music Subsidies

(*Continued from page 3*)

year and his return has been widely publicized by the press.

Chamber Music Broadcasts

Music-lovers who own short-wave sets have an unusual opportunity to hear chamber music, particularly that of contemporary Mexican composers, every evening except Sunday over the government station XEXA (6175 kc.) between seven and eight-thirty Mexico City time, which at present is equivalent to Eastern Standard time. I say at present, because due to a scarcity of electrical power, we have adopted daylight saving time here as an emergency measure.

This series of concerts, which began in February, will continue until the end of April. The National Chamber Orchestra, the String Trio of the Department of Education and the National String Quartet as well as many Mexican soloists are contributing to the success of these programs. Among the composers who will be featured during March and April are Bach, Handel, Frescobaldi, Schumann, Schubert, Poulenc, Ravel, Debussy, Hindemith, Milhaud, Chavez, Hernandez Moncada, Elias, Revueltas, Contreras, Sandi, Orta, Kostakowski and others.

The Lerner Quartet will give a series of concerts in the Fine Arts Palace in March under the auspices of the Daniels Concerts. The same organization is also bringing here the Russian Ballet of Colonel de Basil for a week's engagement.

Mexico has been delighted to hear that the Russian Ballet intends to stage La Coronela, by Silvestre Revueltas. If true, this will constitute a lasting homage to the memory of the Mexican composer whose recent tragic and premature death cut short a talent that was barely fulfilled.

La Coronela is undoubtedly the best ballet Revueltas wrote and contains some of the most delightfully gay, melodic and colorful music we have heard here in some time. The music itself has infinite possibilities as it makes no attempt to follow a plot but rather presents a series of scenes of Mexican life as suggested by the drawings of that great satiric artist of the last century, Posada.

The ballet was staged here for the first time this winter by the American dancer Waldeen and her group from the Theatre of the Arts. Although the Russian Ballet has greater technical facilities at its disposal, I do not think that a new version of La Coronela will surpass in sheer pictorial loveliness the choreography of Waldeen.

Artur Rubinstein has just closed a series of concerts here. He still remains one of the most popular pianists heard here in years, if one can judge by his large and very responsive audiences.

Ish-Ti-Opi Scores in Toronto Recital

TORONTO, CAN.—Ish-Ti-Opi, Indian baritone, delighted a large audience when he appeared as guest soloist at the Women's Musical Club. Garbed in striking Indian costume, the artist made a prepossessing appearance in the two groups devoted to his native songs. He was given an ovation by the audience being recalled time after time. The third group was made up of standard concert repertoire and gave Ish-Ti-Opi an opportunity to demonstrate his skill in this type of song and operatic repertoire. Edward Pfleger was well received both as accompanist and in his solo numbers. N. S.

MASSIMO FRECCIA CONDUCTS THE PHILHARMONIC ORCHESTRA OF HAVANA, the Philharmonic Chorus and soloists in Verdi's Requiem. Soloists in the performance, were: Judith Hellwig, soprano; Enid Szantho, contralto; William Horne, tenor, and Lorenzo Alvary, bass.

Metropolitan Visit Baltimore Highlight

Late Season Concerts Bring Important Orchestral and Recital Events

BALTIMORE, MD.—A truly magnificent all-Brahms program was given here by the Philadelphia Orchestra under Eugene Ormandy, the soloist being Joseph Szigeti, heard in the Violin Concerto. Szigeti was in top form and he was given a memorably sympathetic accompaniment, resulting in one of the season's artistic highlights. The remainder of the program included the Academic Festival Overture and the Fourth Symphony. Two weeks later, the same orchestra returned, this time with Enid Szantho, contralto, and Edna Phillips, harpist, as soloists.

Miss Szantho, a contralto of broad gifts, sang two Wagnerian items and closed her group with the O Don fatale from Verdi's Don Carlos. Miss Phillips, the orchestra's regular harpist, was heard in the first local presentation of Harl McDonald's new suite for harp and orchestra, From Childhood. The main orchestral work of the evening was Sibelius' Fifth Symphony. The program opened with the Bach Air for G String and closed with Ravel's La Valse. Capacity audiences greeted both appearances by the Philadelphia forces.

The National Symphony Orchestra, Dr. Hans Kindler conducting, presented its fifth concert of the season without benefit of the customary soloist. The orchestral novelty was the playing of excerpts from Shostakovitch's Lady Macbeth of Mtsensk. The third and concluding episode, The Drunks at the Wedding, was so favorably greeted by the audience that it was repeated. Followed next two brilliant orchestrations by LaSalle Spier of two Scriabin etudes (Op. 2, No. 1 and Op. 8, No. 12) and the latter was also encored in recognition of the audience's obvious approval. The program concluded with the Tchaikovsky Fourth and opened with the Bach Brandenburg, No. 3.

HILDA BURKE,
soprano, as Madam Butterfly in a recent performance at the Metropolitan Opera.

Local Symphony in New Works

The fourth concert by the Baltimore Symphony Orchestra, Howard Barlow conducting, introduced three new works to this city. The program opened with Zoltan Kurthy's American Overture, followed by the late Frank Bridge's well-scored suite for orchestra, The Sea, a work which inevitably aroused comparisons with Debussy's work. The first half of the program concluded with the first public performance of a Sinfonietta by Gustav Strube, first conductor of the Baltimore Symphony Orchestra and a member of the faculty at the Peabody Conservatory. Mr. Strube was present in the box of Frederick R. Huber, manager of the orchestra, and acknowledged the applause of the audience. The program was rounded out by the performance of Franck's perennially popular symphony. At the children's concert on the morning of the preceding day, Mr. Barlow was assisted by Margaret Perkins, of Bryn Mawr School, and the Drum and Bugle Corps of Baltimore City College. The instrument discussed and demonstrated at this concert was bassoon.

Cappel Presents Ballet Russe

C. C. Cappel, soon to resign from management of the National Symphony Orchestra after a long and distinguished association, inaugurated his entrance as a local concert impresario by bringing the Original Ballet Russe for two memorable performances. Headed by Lichine, Baranova, Riabouchinska, Svetlova, Petroff and others, the company presented a brilliant opening program that included the excellent Paganini, one of the finest ballets we have ever seen, and Graduation Ball, to music by Johann Strauss. Eric Landerer was at the piano for the solo part in Rachmaninoff's rhapsodic adaptation of a Paganini theme. Antal Dorati directed the above ballets, the evening opening with Les Sylphides, conducted by Mois Zlatin. The second night included an excellent performance of The Swan Lake, with Baranova substituting for Toumanova, the evening continuing with diminishing interest through Le Coq d'Or and Aurora's Wedding. Dorati conducted only the Rimsky-Korsakoff pantomime.

Peabody Friday Series

Austin Conradi, a member of the Peabody piano faculty, opened the Friday afternoon Peabody recitals for February, devoting his program to two composers Chopin and Schumann. The following week saw the local debut of Zinka Milanov, Yugoslavian soprano, who revealed a truly gorgeous voice but one which would seem to be at its best in opera. She did her best recital work in three of her native folk-songs. Her encores were many. Joseph Szigeti, violinist, has seldom played more brilliantly than on his Peabody appearance. To pick out any individual items for praise would only leave unmentioned other items equally deserving of commendation. The concluding group was composed entirely of violin transcriptions by the recitalist. The series for the month concluded with a superb performance by the Pro Arte String Quartet, playing Beethoven, Haydn and Debussy to an audience of small proportions due to the blizzard.

William Albaugh brought Mischa Elman to the Lyric for one of the season's finest recitals. Leopold Mittman was at the piano for the program which started with Bach, ranged through Faure, Spohr, Chopin, De Falla and Brahms, ending with Wieniawski. Elman has seldom given a more satisfying performance of violin playing.

Metropolitan to Give 3 Operas

Frederick R. Huber, local representative of the Metropolitan Opera Company, announced the casts for the three-opera festival at the Lyric here. The season opened with The Marriage of Figaro, the cast including Risè Stevens, Rethberg, Pinza and that amazing newcomer, Salvatore Baccaloni. Ettore Panizza will conduct the opening opera, as well as Il Trovatore which constitutes the second night's bill. In the cast here are Milanov, Castagna, Carron and Bonelli. The season will close with The Bartered Bride, to be done in English, and introducing opera's newest glamor girl, Jarmila Novotna. Others participating will be Arthur Kent, Kullman and Norman Cordon. Bruno Walter will conduct.

Other Concerts

The Kolisch Quartet returned in the Bach Club series and delighted the audience assembled in the Auditorium of the Baltimore Museum of Art with a program which included Schubert's Death and the Maiden and the Quartet No. 6 by Bela Bartok who, incidentally, will present the last Bach Club program of the season. . . . The Peabody Conservatory's Students Orchestra, Gustav Strube conducting, gave its second concert of the season with Julius Scheir, violinist, and Frederick Griesinger, pianist, as soloists. The orchestra gave an excellent performance of the Mendelssohn "Italian" symphony. . . . Otto Ortmann, director of the Peabody, recently announced two series of lectures. The first to start will consist of five lectures by Dr. Ernst Lert, head of the opera department. The other will be by Stanley Chapple, newly appointed to the faculty, whose six lectures will discuss various phases of music. His fourth lecture will be devoted to three English composers—Elgar, Delius and Holst.

GUSTAV KLEMM

Cincinnati Youths Applaud Evening Symphony Concerts

CINCINNATI, O.—With the demand for such a series coming from the young people themselves, Eugene Goossens and the management of the Cincinnati Symphony Orchestra gave two evening concerts for an audience composed entirely of high school juniors and seniors and college and university students. The young people themselves stipulated that no ticket be sold to any one over 25 and that informal attire be the rule of the evening.

DAVID SMITH, 16-YEAR-OLD PIANIST, WITH HIS TEACHER, DR. KAROL LISZNIEWSKI, AND EUGENE GOOSSENS,
(right) musical director and conductor of the Cincinnati Symphony Orchestra, under whose baton Mr. Smith made his first appearance as soloist with a major orchestra.

The success of the experiment was proved by the enthusiasm of the 1,700 who attended the first concert when Margaret Henning was the young violin soloist, and of the 2,200 whose ovations for young David Smith shook the rafters of famous Music Hall. Indeed, Theodore Thomas would have been overjoyed could he have been present and noted the serious interest of these young people in good music. Among the young people the leaders were Donald Dahlman, chairman for the University of Cincinnati group, and Jack Smith from Xavier University. The College of Mount St. Joseph-on-the-Ohio attended in a body.

David Smith is the young pianist who won the acclaim of the jury with first honors in the national Edgar Stillman-Kelley Junior Scholarship auditions the first time the prize was given. (The judges were Adelaide Gescheidt, Henry Holden Huss and Leonard Liebling). It was established by Etelka Evans, national junior counsellor of the National Federation of Music Clubs which awards the prize.

Young Smith is a native of Portland, Ore., where he studied in the master class of Dr. Karol Liszniewski of the Cincinnati Conservatory of Music artist faculty, and followed his teacher here. He has been heard over the CBS network as soloist with the Conservatory Orchestra.

He brought to his performance with the Cincinnati Symphony under the baton of Eugene Goossens, a freshness and youth which only added to his superb artistry. He showed a deep understanding of the Chopin E minor Concerto for piano and orchestra.

MARIE DICKORÉ

Rome Goes to Opera in Afternoon, But Blackouts Fail to Dampen Ardor

By STELLA SAXTON

ROME.—Rome so far seems the most favored place of any in Europe, considering the circumstances. Life goes on fairly normally—there is plenty to eat, although it is rationed and there are certain days for certain foods.

Lodovico Rocca, the composer, has been appointed director of the Turin Conservatory, a position held for some years by Franco Alfano. Rocca's opera, Monte Ivnor, given in Rome last season, had a triumph at Budapest.

The American-born soprano, Franca Somigli, has had a phenomenal success here in Puccini's The Girl of the Golden West. On the last night she was given a real ovation. The baritone, Benvenuto Franci, was superb as the sheriff. Giuseppe Lugo, as Johnson, is always one of Rome's favorites. Somigli returns to sing Salome and Manon.

"Blackout" Opera

Opera performances begin at five in the afternoon and are over at 8:30 on account of the blackouts, the fact that so many cannot use their autos, the shortage of taxis and the like. When one walks home, the flashlights look like fireflies all over the place. Yet the houses are crowded at every performance.

The Marriage of Figaro was a tremendous success, with the lovely-voiced Mafalda Favero and Gatti bringing down the house in their duet. Marione Stabile was the Figaro.

Gigli sang in Traviata the first of the season and will sing again soon. There was a grand performance of Le Coq d'Or.

Both directors and singers travel about Italy quite frequently this season—Milan, Naples, Genoa, and other places are all giving complete programs. All the best Italian artists are "at home" this year for obvious reasons.

The St. Cecilia, the Philharmonic, and the Quartetto di Roma are all having their regular seasons. There are, of course, more Italians than usual on the programs, but also many German, Hungarian, Polish and other "friendly" artists.

Boston Hears Rare Works

By CYRUS W. DURGIN

BOSTON.—The American debut of George Chavchavadze, Russian pianist, has been the recital highlight of musical Boston in the past two weeks. It is not often, these days, that this citadel of art hears an American debut. Appearing before a sizeable and definitely Back Bay audience, Mr. Chavchavadze offered two Bach chorale preludes, Brahms' F minor Sonata, Op. 5, the Suite Pour le Piano by Debussy, four of the Fantasy pieces from Schumann's Op. 12, and the Sonnetto del Petrarca No. 123 and the 11th Hungarian Rhapsody of Liszt.

Mr. Chavchavadze's technic is considerable and well-articulated. He does not use the damper pedal too much. His style of playing leans to romantic warmth rather than to the forceful, intellectual sort of interpretation that makes formal structure easily grasped. Within limits, his work is imaginative. Essentially, one would call him a miniaturist.

Masque by John Blow at Harvard

A rare novelty was the 17th century Masque, Venus and Adonis by John Blow, presented by the amateur Lowell House Musical Society at Harvard University. The music of Blow is more than archaic quaintness. Some of it has definite strength and all of it is charming. Malcolm H. Holmes directed an interesting and pleasurable production. These performances may likely have been the first in America.

Chamber Music Novelty

Trio for oboe, clarinet, and bassoon by the late Pierre Octave Ferroud was given for the first time in Boston at a concert of the Flute Players' Club at Hotel Vendome. The trio is a droll and engaging trifle, cleverly scored so as to produce exceptional color and sonority. The players were Messrs. Gillet, Polatschek, and Allard of the Boston Symphony Orchestra. The program otherwise contained a Trio by Telemann, a Concerto for two cellos, and the great C major Quintet, Op. 163, by Schubert. The other artists of the afternoon were Henriette d'Estournelles de Constant, cello, the Chardon String Quartet (Messrs. Fedorowsky, Dickson, Cauhape, and Chardon); Georges Laurent, flute, and Esther Asher, piano.

Emma Boynet, that admirable pianist, was soloist at the season's last concert by the Zighera Orchestra, Bernard Zighera conductor. Mme. Boynet appeared in two scores, the familiar Concert Piece of Weber and the rare early work of Gabriel Faure, the Ballade for Piano and Orchestra. A Haydn Symphony was also on the program.

Aaron Richmond's successful Chamber Music Series came to an end with a Jordan Hall concert by the Gordon String Quartet. Harold Bauer, piano, joined the Quartet in Brahm's F minor Quintet. The D minor Quartet, (Intimate Voices) of Sibelius was another number of the evening.

Choral music of William Byrd and Thomas Tallis were highlights of the annual joint concert of the Harvard Glee Club and Radcliffe Choral Society, G. Wallace Wordworth conductor. These Harvard-Radcliffe programs are invariably among the best of the season. Brass and percussion players from the Boston Symphony assisted in A Dirge for Two Veterans by Holst. The evening ended with Rio Grande by Constant Lambert, and choruses from Verdi's Otello and La Belle Helene by Offenbach.

The week before the Boston Symphony Orchestra went upon its most recent visit to New York, Serge Koussevitzky conducted a program of three well-known works, Mozart's Overture to The Magic Flute, Beethoven's Pastoral Symphony, and the Fifth of Sibelius.

Other concerts of the fortnight past have included a song recital at Hotel Statler by Metropolitan Opera baritone John Charles Thomas (final Boston Morning Musicale of the season in aid of the Boston School of Occupational Therapy). Howard Slayman gave his first Boston piano recital at Jordan Hall.

Guggenheim Fellowships Won by Six Composers

Six composers are among the 85 winners of Guggenheim Fellowships announced on March 24 by the John Simon Guggenheim Memorial Foundation. In all 85 fellowships, selected from 1,400 applicants, were granted. The stipends are usually $2,500 for one year.

Paul A. Bowles, Brooklyn, N. Y., composer of incidental music for many Broadway plays, expects to write an opera with his award. Marc Blitzstein, New York City, is the author and composer of several productions. Earl Robinson, known for his Ballad for Americans, has been granted a second fellowship and plans to complete a musical dramatization of Carl Sandburg's The People, Yes.

Other winners are Hunter Johnson, Benson, N. C., David Diamond, Rochester, N. Y., and Alvin Etler, Perry, Ohio.

COMMEMORATING THE 84th BIRTHDAY OF DR. EDGAR STILLMAN-KELLEY (centre), his Pilgrim's Progress was presented on March 4, at the Waldorf-Astoria, under the auspices of the National Federation of Music Clubs, by the Symphonic Society of the School of Education of New York University, of which Dr. Ernest Hesser, left, is chairman of the music department. The work was conducted by Dr. John Warren Erb, right. The occasion was a benefit for the Junior Scholarship Fund of the Federation. Participating were the Musical Arts Chorus, of Easton, Penna., the Hicksville (L. I.) Choral Society, the Musical Arts Chorus, of New York, the Farmingdale (L. I.), Ladies Chorus and the Gerster-Gardini Choral Club. The orchestra, the use of which was granted by Dr. Hesser, under whom Dr. Erb's work is carried on, was augmented by ten members of the New York Philharmonic-Symphony Society.

Late News Flashes

Opera will not be given in Australia this season, the Associated Press reports from Melbourne, because of the difficulty American artists have had in making dollar exchange arrangements with the Commonwealth. E. J. Tait, executive of a chain of theatres, reported that American artists had waited for three months for the government to make arrangements before seeking engagements elsewhere.

* * *

Isidor Philipp, French pianist-pedagogue, is expected to arrive in this country shortly. M. Philipp, who last appeared here in 1935, is now 77 years old. For more than a year he attempted to leave his native France but was detained, reportedly because of visa difficulty. On his arrival, he is expected to remain in New York for master-classes. In 1934, M. Philipp made his last visit here and conducted similar classes and the following year held them in New York and Boston, as well as appearing on May 19, 1935, over the radio with Dr. Frank Black's orchestra.

Mrs. H. H. A. Beach Asks MacDowell Colony Aid

Appeals in Name of "Hermit Thrush" for Rebuilding Work

To the Editor of the Musical Courier:

May I make, through your kindness, an appeal to bird-lovers in memory of a Hermit Thrush. He once lived near a studio at the MacDowell Colony, in Peterborough, N. H., where I was trying to compose music, only to be constantly interrupted by his beautiful cascades of song.

Finally, I decided to use his incomparable notes in as close an approximation as I could find on a piano. The result was two pieces which people have apparently found suggestive of the bird, recognizing his lonely but appealing voice.

Two years ago the hurricane was cruel indeed to the Colony. In spite of Mrs. MacDowell's heroic efforts toward reparation of buildings, the chimney of that studio is still a possible danger to the ones who may be fortunate enough to work there.

If everyone who remembers with any degree of pleasure my efforts as private secretary to that bird-companion would send me even a very small sum of money, that lovely work-shop will again be able to welcome composers and birds alike.

MRS. H. H. A. BEACH

Colony Hall, Peterborough, N. H.

Stillman-Kelley Guest at Tollefsen Musicale

Edgar Stillman-Kelley was guest composer at a concert given for an appreciative audience by the Tollefsen ensemble under the auspices of the Brooklyn Chamber Music Society at the Academy of Music in Brooklyn recently.

Opening with Weber's Quintet for Clarinet and Strings, Opus 34, with Robert Rohmann playing the clarinet, the program continued with a group of songs performed by Lola Monti-Gorsey, soprano. Two of these were original compositions by Mrs. Tollefsen. Katherine Wier, at the piano in the Mozart trio (opus unnumbered), played admirably. The program, second in a series of three, concluded with the playing of Edgar Stillman-Kelley Quintet for piano and strings, Opus 20.

New Works Add Zest to Orchestral Concerts

New Symphonies by Goossens and Berezowsky Rouse Interest in New York Premieres—Solo Appearances by Noted Artists Are Features

Goossens Symphony in New York Premiere

New York Philharmonic - Symphony Society, John Barbirolli conducting; Jose Iturbi, pianist, soloist; Carnegie Hall, March 20. Program:

Fuga Ricercata from Musical Offering, Bach-Howard Ferguson; *Symphony, Opus 58, Eugene Goossens; Piano Concerto in B flat minor, Tchaikovsky.

* First time in New York.

Considerable interest centered in the New York debut of Eugene Goossens' first symphony, premiered last year in Cincinnati under the composer's direction. Many other scores by this versatile and remarkably able musician had been heard, and it was known that his range extended from chamber music to the opera. But this was the first time he had given us a work in such extended form.

The four movements are adroitly spaced and planned, with particular effectiveness in the *andante* section, which sounds a more intimate and lyrical note than the rest of the work. The brief *scherzo* is one of admirable spirit. The first and final movements, the former introducing the chief material of the work, and latter providing a resounding climactic finale, were built with a knowing hand, employing many formal devices. It is as master of an opulent—sometimes even excessively rich—palette of the orchestra that Mr. Goossens has particularly triumphed. His work was received with the utmost warmth, and it had a reading of much power and lustrous tone under Mr. Barbirolli. The composer bowed repeatedly.

The other major item was José Iturbi's playing of the high-colored and passionate Tchaikovsky concerto, a work in which he has not been heard here. Mr. Iturbi had fashioned an unexceptionable version—clear, bold, brilliant, polished, and played with consummate command of mind and fingers. He did not, perhaps, feel the music as deeply as his soaring pianism suggested, but the effect on the audience was exciting and brought a final ovation of long duration. Mr. Barbirolli shared in the acclaim, and won applause for his opening performance of the Bach contrapuntal work in the Ferguson scoring.

Schuster Soloist with City Symphony

New York City Symphony Orchestra, Frieder Weissmann conducting; Joseph Schuster, cellist, soloist; Carnegie Hall, March 9. Program:

"Surprise" Symphony, Haydn; Cello Concerto in A minor, Saint-Saëns; Second Symphony, Brahms.

Joseph Schuster as soloist with the New York City Symphony Orchestra under Dr. Frieder Weissmann, gave a brilliant reading of the Saint-Saëns Concerto No. 1 in A minor for cello. This comparatively short work proved a congenial vehicle for his singularly smooth technique. He played it in true virtuoso style, bringing occasional bursts of sunlight to the unfolding and disclosed a tone both warm and sympathetic in character, best revealed in passages calling for lyric treatment. He was recalled many times.

Dr. Weissmann gave a well contrasted interpretation of the Haydn. His pianissimos were so pronounced in the early part of the work as to be barely audible, thus providing striking emphasis to the surprise effect in the first movement. The Andante was played with restraint. The Brahms Second Symphony was performed with due regard for its moments of somberness and its generally lyrical character. It ended in a blaze of brilliance and Dr. Weissmann was deservedly applauded.

Traubel and Ormandy Featured by Philadelphians

Helen Traubel had practically half the Philadelphia Orchestra program at her disposal in Carnegie Hall on March 11, for while Eugene Ormandy and his men monopolized Brahms' first symphony and a new suite, From Childhood, by Harl McDonald, Miss Traubel was featured in Beethoven's Gottes Macht und Vorsehung, Bach's Komm, süsser Tod, Gluck's Divinités du Styx (from Alceste) and the Immolation Scene from Götterdämmerung.

The Traubel performance of the Wagner music is no unfamiliar story in these columns, where it has been reported enthusiastically a number of times. At the present concert the grandly gifted American soprano again aroused ovational response with her magnificent and powerful voice of golden quality and the intensity and musical intelligence of her interpretations. She figures by all means as the most impressive dramatic soprano this land has produced in many years.

McDonald's suite for harp and orchestra is based on well known nursery tunes, and was written for Edna Phillips, the brilliant first harpist of the Philadelphia Orchestra. The composition has the basic simplicity appropriate to its intention, but also possesses charm, cleverness and humor. The orchestration and harmonies add spice to the naïve melodies. Miss Phillips played her part with rare taste, expert technic and a real genius for nuancing and color.

Ormandy gave an especially eloquent and resplendent reading of the Brahms music, and the Philadelphians performed it con amore and compellingly.

Mention is due also the extremely atmospheric and effective orchestration supplied by Charles O'Connell for the Bach number sung by Miss Traubel.

Philharmonic, Rubinstein and Brahms

Philharmonic Orchestra, Carnegie Hall, Wednesday evening, March 12; John Barbirolli, conducting; Artur Rubinstein, pianist, soloist. Program:

Preludio Religioso (from Solemn Mass), Rossini; Symphony No. 13, Haydn; *Suite, Descobrimento do Brasil, Villa-Lobos; Piano Concerto, D minor, Brahms.

* First time in New York.

Perhaps the caption of this review should read Brahms, Rubinstein and Philharmonic, for that composer loomed largest of the four on the program .

His D minor concerto for piano ranks with the few really monumental works for that instrument and orchestra, and is generally admitted to be more of a symphonic entity than a medium for the display of a soloist. Nevertheless, Rubinstein's art as an interpreter and keyboard master is so individual and compelling that he scored decisively on his own and illumined the music with a myriad of fascinating subjective nuances, and yet never lost the grandiose line and lofty thought and feeling inherent in the gigantic work. Barbirolli gave him splendidly expert support.

Photo by Kriegsmann-Mitchell

SIDNEY FOSTER,
pianist, soloist with New York Philharmonic-Symphony.

The Villa-Lobos composition is one of a series of three suites (the present one written two years ago) depicting the discovery of Brazil by the Portuguese explorer Cabral in 1500. Lobos' pages do not strive for any programmatic plan or large constructive design but utilize native dances and other folk tunes, which he strings together fetchingly with arresting rhythms, vivid coloring and altogether brilliant orchestration. The result is an opus that met with delighted favor from the audience.

The Rossini excerpt was played in memory of the late Pitts Sanborn, program annotator of the Philharmonic.

Bostonians Do Mahler's Ninth

Boston Symphony Orchestra, Carnegie Hall, March 13, Serge Koussevitzky, conductor. Program:

Symphony No. 9, Mahler; Prelude to Khovanstchina, Moussorgsky; Baba-Yaga, Liadoff; Capriccio Espagnol, Rimsky-Korsakoff.

A rare appearance in New York is the ninth symphony by Mahler and therefore it was most useful on Koussevitzky's part to reintroduce metropolitan music lovers to that highly interesting work.

The score represents perhaps the top effort of Mahler, certainly in vitality of ideas, importance of design and effectiveness of construction. The music has high character and beauty and is treated with a wealth of variety in harmony, rhythm and orchestration. Koussevitzky and the orchestra gave a deeply eloquent performance, and the warm reception accorded by the listeners indicates that more frequent programming of the opus in New York would be an artistically profitable investment for other conductors.

In Russian numbers Koussevitzky always has been a specialist and this evening too he illuminated those selections with his typical intensity and *élan*. The next pair of concerts at Carnegie Hall by the Boston organization ends its current season there.

Berezowsky Symphony Well Liked

Boston Symphony Orchestra, Serge Koussevitzky, conductor, Carnegie Hall, Saturday afternoon, March 15. Program:

Eine Kleine Nachtmusik, Mozart; *Symphony No. 3, Berezowsky; Fantastic Symphony, Berlioz.

* First time in New York.

Nikolai Berezowsky's third symphony does not depart appreciably in style from his other orchestral works in large form, but on the other hand it exceeds them in direct lyric quality, clarity of expression and validity of purpose. Here the composer appears to be saying something that is an inner urge and he says it with fine use of every modern device of orchestration. Berezowsky's aristocratic musical thought and adept craftsmanship have reached a truly important point as exemplified in this third symphony. It was received with sincere favor by the listeners, who called the composer to the stage for well deserved honors.

A memorable performance of Mozart's lovely opus also featured this occasion.

It was good to hear the flaming Berlioz masterpiece again, and one noted its freshness and eloquence when given such a picturesque reading as it had from Koussevitzky. The orchestra aided with magnificent tone and infallible technic.

Szell Conducts Mozart and Schubert

NBS Orchestra, George Szell, conducting, Studio 8H, Radio City, March 15, Hortense Monath, pianist, soloist. Program:

Concerto in C major (K.467), Mozart; Symphony No. 7, Schubert.

Schubert's C major symphony had a memorable reading under the guest baton of Szell on this occasion. From first movement through the last, it was imbued with brilliance and captivating lyricism. The Szell baton held the players in complete dominance and the orchestra sounded with lustre and sheen. The studio audience was obviously moved by the conductor's reading (without benefit of a score) and gave him an ovation. The Mozart opus, played with meticulous technical skill by Miss Monath, was delivered with stylistic understanding. Szell here collaborated whole-heartedly with the soloist and the orchestra proved thoroughly responsive to his authoritative direction.

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New York Recitals Enter Spring Period

New York's recitals continued to offer large scope and variety, despite some thinning as the season entered its final spring period. Between March 8 and 20, the Lenten audiences included those who heard Vladimir Horowitz, pianist, in one of his rare New York appearances; Lotte Lehmann, in a mixed song program, and Jan Peerce, tenor. Others heard were Martha Lipton, mezzo-soprano; Laura Dubman, young pianist; Otto Cesana conducting an orchestra in his own works; the Don Cossack Chorus; New Friends of Music Orchestra, with Yves Tinayre, baritone, in old music; the American Ballad Singers; the seasonal return of Edwin Grasse, violinist. Newcomers heard included Henri Mondi, South African baritone; Celia Salomon, Joseph Raieff, Hugo Balzo, Howard Slayman, Lucy Brown and George Chavchavadze, pianists; Albert and Roland Valdes Blaine, guitarists; the Poultney Male Chorus; Ellen Osborn, soprano; Therese Ramstein, violinist; and Tom Waring, baritone. The Southernaires, with Ann Wiggins Brown, soloist, gave a novel program.

Hugo Balzo, Pianist, Bows

The Uruguayan pianist, Hugo Balzo, made his New York debut on March 8 in Town Hall. The recital was sponsored by the United Women of the Americas as part of that organization's program for fostering cultural relations between North and South America.

Besides devoting a large part of his program to the usual classical and modern repertoire — Bach (Toccata in D), Beethoven (Appassionata Sonata), and Debussy (Children's Corner), Mr. Balzo introduced works of six Latin-American composers. These were Gianneno and Ginastera (both of Argentine), Villa-Lobos (Brazil), Ses (Peru), Allende (Chile), and Fabini (Uruguay). Most of the selections were short, but all were utterly charming. They, as well as the more familiar works, were well played by the artist, who has a substantial technique and an extremely musical delivery.

American Ballad Singers Heard

Elie Siegmeister's American Ballad Singers on March 9 at Town Hall presented in an informal manner a specially arranged collection of folk songs and ballads. Much of the informality stemmed from the fact that six singers sat around a table, with Mr. Siegmeister at the head to direct them, as was done in the days of good Queen Elizabeth. Some of the music too could be traced back to early English times.

The program was divided into groups representing Early America, Americans at Work, The Melting Pot, Folk Songs of Present Day America, and Songs of Today. It was a novel surprise to many people in the audience that a good number of recent popular songs have their origin in the ballads and folk songs that the group sang.

The six singers, Ruth Fremont and Helen York, sopranos, Evelyn MacGregor, contralto, Earl Rogers, tenor, Emile Renan, baritone, and Earl Waldo, bass, entered with gusto into the spirit of the works and sang with real finesse when the occasion demanded. Their ensemble is good and the singers have the happy quality of communicating their likes to the audience.

Tom Waring in Song Recital

A private song recital was given by Tom Waring, brother of the orchestra leader, Fred Waring, on March 9, at Carnegie Chamber Hall. The program consisted principally of his own compositions. His sizable baritone voice was used with feeling. Some of his compositions were My Hope, Jonah, Desire, and We've Loved Too Long. Robert Burns, through musical settings for his works, was one of many poets represented. Numerous encores were demanded of Mr. Waring by an enthusiastic audience. Mildred Browne assisted ably at the piano.

LUIGI SILVA,

cellist, makes his formal American debut in a joint recital with Leopold Mannes, pianist, at the Town Hall on April 5. Messrs. Silva and Mannes are both members of the faculty of the Mannes Music School, where they made their first joint appearance in a private recital, Feb. 23.

Therese Ramstein Makes Debut

A standard program, providing ample opportunity for double-stop passages wherein she apparently delighted, was offered by Therese Ramstein, Buffalo violinist, in her Town Hall debut on the afternoon of March 9. The newcomer disclosed an admirable technic, a tone which was generally opulent despite climatic conditions and intimate understanding of the exterior phases of her numbers. Corelli's La Folia, the E flat concerto of Mozart and Chausson's Poeme were the "solid" numbers. Bloch, Debussy-Hartmann, De Falla and Paganini items concluded the list in which Vincent Persichetti was not an over-enthusiastic pianistic associate.

Anne Wiggins Brown and the Southernaires

Immediately following the violin program came a thoroughly enjoyable and contrasting concert presented by Anne Wiggins Brown, soprano, and the radio quartet known as the Southernaires. Miss Brown, with Milne Charnley at the piano, presented Santoliquido's Reflessi, de Falla's Seguidilla murciana, Nana and Jota, several Creole folksongs and then two items from George Gershwin's Porgy and Bess in which she had created the latter role. With the four male singers, she also sang a bevy of Foster melodies. The soprano has a voice of good size, dramatic, and skilfully used. She approached her numbers with notable musicianship and taste and also disclosed accomplished interpretative ability. Mr. Charnley was an admirable associate.

The male quartet in songs of Schubert, Franz, Brahms, Spirituals and others proved well balanced and sang with expert understanding. Spencer Odom was their able pianist and made the arrangements. The audience was keenly appreciative.

Martha Lipton, Contralto, in Debut

Martha Lipton, contralto, winner of the 1939 Young Artists' Contest of the National Federation of Music Clubs, made her New York debut at Town Hall on March 10. Her program was unusually interesting and enterprising, consisting as it did of an opening Schubert group, Mozart's Eine Kleine Kantate, songs of Duparc, Canteloube, Tremissot, and de Falla, two songs by Hugo Wolf, and songs by Erich Wolff, Mortelmans, Peterkin, Wyble, and Barber. Miss Lipton's is a voice of beauty and richness, used in an artistic fashion. Her diction is always correct, her musicianship is notable and her range is particularly pleasing in the middle and high sections. The voice was especially well suited to the French songs, which were projected with a beautifully controlled tone. In short, Miss Lipton has all the attributes necessary for a successful singer. A large audience seemed to think the same. Ernst Victor Wolff played splendid accompaniments.

Jan Peerce in Recital

Concluding the Hurok Carnegie Hall Series on March 10, Jan Peerce, tenor, was heard in three Handel airs, a group of French songs by Fourdrain, Pierné and Fauré, the Parmi veder le lagrime aria from Verdi's Rigoletto, Lieder of Schubert and Marx and English songs of McDonald, Watts, Schalit and Quilter. Numerous encores augmented the formal list in which Fritz Kitzinger assisted at the piano. Mr. Peerce was at his best in dramatic numbers when his full voice was permitted complete sway. It was well controlled and used with intelligence. The large audience was enthusiastic.

Laura Dubman, Pianist, Plays

The seventeen-year-old pianist, Laura Dubman, returned to Town Hall on March

(*Please turn to page* 10)

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Recitals in New York

(Continued from page 9)

11 for the first time since her debut concert, in 1936. With a poise and stage presence rare even for a mature artist, Miss Dubman played works of Bach (Preludes and Fugues in A minor, F minor, and the Italian Concerto), Beethoven's 32 Variations in C minor, a Chopin group consisting of the A flat Impromptu, C sharp Nocturne, 2 Mazurkas and the B minor Scherzo, Poulenc's Mouvements Perpetuels, Ravel's Sonatine, and Debussy's Jardins sous la Pluie. The young pianist has a clean and articulate technique which she uses to excellent advantage. The Bach and Beethoven works were done in a praiseworthy fashion; some of the other numbers suffered from lack of imagination and insight into the composers' ideas. Still, the groundwork is there, and with age and experience Miss Dubman will develop.

Lotte Lehmann in Town Hall Finale

Concluding the current Town Hall Endowment Fund Series, Lotte Lehmann, Metropolitan Opera soprano, varied her usual Lieder program on March 12 when she inserted among Brahms, Schumann and Wolf songs numbers in French of Reynaldo Hahn, Debussy, Dell'Acqua and Marie Antoinette. The resplendent soprano again demonstrated her interpretative skill and disclosed it is not limited to the Teutonic field. The Dell' Acqua lullaby, La Vierge à la Crèche, was exquisitely offered. Singing with notable restraint and in good tonal form, Mme. Lehmann made Schumann's somewhat quizzical Die Kartenlegerin stand out in this group. Other highlights in a notably presented program were the Brahms Mainacht and Botschaft, both familiar items and Wolf's Und willst du deinen Liebsten sterben sehen. Paul Ulanowsky gave sympathetic assistance at the piano. Needless to say, there were numerous encores demanded by an audience which overflowed on the stage.

Cesana and Orchestra in Town Hall

Otto Cesana brought his 17-piece dance orchestra to Town Hall on March 13 in a program of his own compositions, some of which had been heard previously. Richard B. Gilbert, in oral program notes, explained how Mr. Cesana, who has been staff arranger at the Radio City Music Hall, for motion pictures and on the radio, formed his own ensemble to specialize in American dance music. The program included an overture, completed last year, a suite, Design for Dancing, four songs, sung by Howard Phillips, a new piano concerto, in which Jack Schwartzer was soloist, four orchestral dance items, another group of songs, with Ann Seaton as soloist, and his Symphony in Swing, heard in 1939 when played by Jean Goldkette's Orchestra.

With four trumpets, four trombones, drums and piano as the "heart" of the ensemble, it followed that the program was rather sturdily offered. Four saxophones interchanged with clarinets and the rest of the ensemble comprised a guitar, piano, and string bass. Mr. Cesana conducted with energy the items in which rhythm was strongly accentuated. The large audience seemed delighted.

Don Cossacks Return

The Don Cossack Chorus, under the direction of their energetic leader Serge Jaroff gave their final Carnegie Hall concert of the season on March 14. Commemorating the centennial of Tchaikovsky's birth, their program held Recollections of Tchaikovsky, arranged from familiar scores by the Slavonic composer by C. Shvedoff, in six sections, the highlight of their list which also included folksongs, White Russian numbers, Cossack songs and liturgical numbers. Notable among the excellently balanced tonal work of the singers (augmented by dancers) was the work of the unnamed bearded bass whose foundation tones added firmness upon which the choral singing was reared. The audience again was applausive.

Celia Saloman Plays

Celia Saloman, supervisor of the piano department at Greenwich House Music School, played works of Bach-Siloti, Beethoven, Brahms, Poulenc, Prokofieff and Castelnuovo-Tedesco in Carnegie Chamber Hall on March 14. The audience, of good size, was keenly approbative of her work.

Josef Raieff in Piano Recital

Musical facility marked the playing by Josef Raieff in a piano recital at Town Hall on March 14. From his first offering, Bach's English Suite in A minor, Mr. Raieff exhibited understanding and appreciation of the technical demands of the compositions presented. Briskness of touch and singing tone were particularly noticeable in Beethoven's Sonata in E flat major. The player's individualism came to the fore in Triggs' Two Children Are Menaced by a Nightingale and Chaminade's Autrefois, performed with richness of tone. Groups by Brahms and Chopin were offered with clean-cut, precise delivery. After Weber's Perpetual Motion, numerous encores were inevitable.

Lili Balint in Debut

Lili Balint, pianist, who has appeared extensively throughout the United States, gave a concert at the Barbizon-Plaza Concert Hall on March 14 when her program included works of Bach, Mozart, Ravel and the Brahms Variations on a Theme of Handel. Miss Balint proved to be a brilliant and gifted pianist, with interpretative gifts which matched her technical efficiency. She showed much more than the usual promise in a debut. The audience was enthusiastic.

Sylvia Zaremba, 10-Year-Old Pianist, Bows

The Town Hall debut of Sylvia Zaremba, 10-year-old pianist from Springfield, Mass., on March 15 was marked by taste and musicianship. The Bach Prelude and Fugue in F minor and Prelude in A minor from the English Suite, and Handel's Theme and Variations, The Harmonious Blacksmith, had a concise classical restraint. This was fittingly replaced as the performance progressed by an appreciation of the lyric romanticism of Schumann and a feeling for the coloring of Ravel as disclosed in his Sonatine. Nor did the imaginative qualities of numbers from Debussy's Children's Corner Suite escape her. She closed with the Chopin-Liszt Maiden's Wish and as her audience showed no signs of leaving, offered a number of encores.

Howard Slayman Introduced

In his first New York piano recital at Town Hall on the afternoon of March 16, Howard Slayman's sincere approach and natural bent for interpretation tended to overshadow his fine technical address. This was not so evident in his playing of Bach's Partita in C minor; but Mozart's Sonata in D major was produced with spontaneity which labeled the artist as a conscientious interpreter. Ravel's Sonatine followed, its flowing passages invested with a glow of color. Schubert's posthumous Sonata in B flat major was executed with greater fluency and temperamental adjustment than the other works. Applause drew repeated bows from Mr. Slayman.

MacDowell Club Orchestra in Concert

The MacDowell Club String Orchestra, under the direction of Willem Durieux, gave a concert at the Club on March 16. Eugenie Limberg, violist, was the assisting artist in a Sonata by Veracini, and three descriptive pieces by Francis Buebendorf for viola and piano entitled Spring, The Shepherdess and Autumn, with Joan Buebendorf at the piano. Miss Limberg and Mrs. Buebendorf interpreted these compositions with skill and brought out the composer's intent. Miss Limberg was heard to advantage in the Veracini Sonata, where she displayed splendid rich tone and excellent musicianship.

The ensemble offered a Concerto Grosso by Handel, a Chorale Prelude and Fugue by Brahms, transcribed for strings by Daniel Gregory Mason; Sarabande and Burlesk, by Paul Creston; the Andante Movement from the Debussy String Quartet; and the St. Paul's Suite by Gustav Holst. The program was not only performed in a distinguished way, but had the distinction of giving a hearing to seldom heard compositions which proved worthy of performance.

Henri Mondi in Debut

Henri Mondi, baritone, who is a native of British South Africa, and has sung extensively in England and Italy, gave his first New York recital in Town Hall, March 17. His program included Breathe Soft, Ye Winds, Handel, and songs of Salvatore Rosa and Scarlatti, followed by a group of Lieder of Schubert and Brahms. The Monologue from Rigoletto, and Eri Tu also by Verdi were operatic numbers, and Mr. Mondi also sang two Negro Spirituals, Nebbie and Stornellatrice by Respighi, a manuscript dedicated to him; Once More, by Jacques Miller, and a Bubble Song from the Cockyolly Bird by Martin Shaw.

Mr. Mondi is an experienced recitalist, whose singing is enhanced by a remarkably clear diction and good musicianship and authoritative style. His mezza-voce was most effective and was employed with musical taste and a fine sense of phrasing. The audience response was most hearty. Alexandre Zakin was the accompanist.

Edwin Grasse in Violin Recital

The blind composer-violinist, Edwin Grasse, played compositions of his own and others at Town Hall on March 18. The first half of the program was devoted to two sonatas—the first by Sinding, and the second by the performer. Mr. Grasse composed his work some twenty years ago. It is romantic in style and its themes are skillfully developed.

After the intermission, Mr. Grasse played works of Schumann, Handel-Thomson, Chopin-Spalding and closed with one of his own compositions, the Polonaise in E major, No. 2 (still in manuscript).

Mr. Grasse is a highly skilled composer and an imaginative interpreter. He produces a pleasant singing tone and his pitch is always accurate. He was assisted by the pianist-composer Ada Zeller, who, as in previous recitals with Grasse, proved herself a fine and dependable accompanist.

George Chavchavadze Bows

The Town Hall reverberated to the brilliant and dynamic playing of another pianist new to American audiences on March 18, when George Chavchavadze, a former Russian prince who has come to America after a series of concerts in London air raid shelters, offered a program evidently fashioned to show his power and broad tone.

In his eagerness to impress his hearers with his decisiveness, Mr. Chavchavadze consciously may have sacrificed a certain ephemeral delicacy one hoped to find in Schumann and parts of the Brahms F minor Sonata. Nevertheless, he approached his program with an unusually complete technical equipment. While his Debussy was somewhat angular and lacking in poetic imagery, his two Choral Preludes of Bach were quite satisfying, his Hungarian Rhapsody No. 12 of Liszt stirring, and the Ritual Fire Dance of de Falla, played as an encore, entertainingly performed. The audience liked Mr. Chavchavadze and wanted to hear more of his playing.

Horowitz in Liszt Sonata

It wasn't only the Liszt B minor sonata that Vladimir Horowitz played at his Carnegie Hall recital on Wednesday evening, March 19, but also Beethoven's Thirty-two Variations, a Chopin section, Schumann's Arabesque and six Etudes by Valerii Jelobinsky, thirty-year old Russian composer.

Because of Horowitz's luminous previous achievements in the same auditorium, and his long absence on account of illness, a huge audience turned out to welcome the return of the popular pianist.

Quickly he demonstrated with his opening number that he has lost none of his art or skill, and thereafter his triumphs mounted steadily, climaxing finally with a post-concert parade of half a dozen encores.

Horowitz' mechanical command of the keyboard is absolute. His fingers and wrists conquer every obstacle with brilliant ease. His tone has depth, color and feeling. As an interpreter he interests through keen understanding, variety and taste. Of course there are moments when this or that listener finds an episode not to his complete liking, but aren't all public pianists like that? In the end, Horowitz sweeps his auditors into enthusiasm, and it is the residuum of result that counts at recitals.

The performance of the Liszt sonata was monumental, and will not soon be forgotten, what with the player's largeness of conception, his nobility of sentiment and eloquence of lyricism and dramatics. He is an irresistible artist at the piano.

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Schubert Fete in Philadelphia

PHILADELPHIA.—The Philadelphia Orchestra concerts of March 7 and 8, with Eugene Ormandy conducting, listed some delightful numbers—the Mozart overture to The Marriage of Figaro, the beautiful Schubert symphony No. 7 in C major (this in honor of the Schubert Festival taking place during several days here), Fauré's Pelleas and Melisande suite, and the Immolation Scene from Götterdämmerung of Wagner.

Of equal beauty and perhaps even more interest was the program for the concerts of March 14 and 15, also under Mr. Ormandy's direction—Sinfonia for Double Orchestra by J. C. Bach (something of a novelty), the Mozart symphony in D. major ("Haffner") and the Franck Symphony. In all of these Mr. Ormandy showed great fidelity to the scores, and good command of the orchestra.

The fifth and last Concert for Youth by the Philadelphia Orchestra took place on March 12, with Ormandy conducting, and two soloists, William Kincaid, first flutist of the orchestra, who played a Teleman Suite for flute and strings, in artistic manner, and Hilda Morse, winner of last year's contest in voice. Miss Morse sang two arias from the Marriage of Figaro and The Willow Song from Verdi's Otello, revealing a voice of excellent range and power, used skillfully. The orchestral numbers were Tchaikovsky's Fifth Symphony and Enesco's Rumanian Rhapsody, No. 1, received with the enthusiasm they deserved. Mr. Ormandy and the orchestra played as an encore a Strauss waltz.

The final concert of Emma Feldman's All Star Concert Series for this season took place on March 13 in the Academy of Music, featuring the Philharmonic-Symphony Orchestra of New York, under the direction of John Barbirolli, with Artur Rubinstein, pianist, as soloist. It was an all-Brahms program, opening with the Academic Festival Overture, and closing with the First Symphony, to both of which Mr. Barbirolli gave sincere readings, with the orchestra responding. Mr. Rubinstein played the concerto in D minor. He easily surmounted all the technical difficulties, and brought out the full beauty of the melodic content. Both soloist and conductor received vociferous applause for the excellent concert.

Miss Feldman has announced the attractions for next season's series, as follows: the Original Ballet Russe, Kerstin Flagstad, Vladimir Horowitz, Jascha Heifetz and the Philharmonic-Symphony Orchestra of New York, with a guest conductor to be announced later.

Festival Enlists Notables

The Schubert Festival included a choral concert in the Academy of Music March 6, followed on March 7 by a Lieder program in the Academy Foyer, by Elisabeth Schumann, soprano, and Steuart Wilson, tenor; and a chamber music program also in the Foyer, on the afternoon of March 8 by the Curtis Institute of Music Historical Series under the supervision of Ralph Berkowitz.

The choral concert marked the debut of the new Schubert Festival Chorus, James Allan Dash, director, Robert B. Miller, assistant director and organist, with the following soloists: Margaret Keiser, soprano; Thelma Davis, alto; Albert Munson, tenor; and Blake Ritter, bass. This group did some very fine singing, in the Mass in A flat. The Junger Männerchor, directed by Leopold Syre, sang Heilig from the Deutsche Messe, and Gesang der Geister über den Wassern, Op. 167, with great beauty of tone and artistic phrasing. The University of Pennsylvania Women's Chorus was directed by Robert Godsall, with Helen Weiss at the piano, in Serenade, Op. 135, for alto solo and chorus, with Thelma Davis, as soloist; Psalm 23 and Nachthelle, Op. 134, for soprano solo and chorus, with Margaret Keiser in the solo. These fresh young voices were heard to excellent advantage. The final number was Miriam's Song of Triumph, Op. 136, sung by Miss Keiser, and the Schubert Festival Chorus, accompanied by the Philadelphia Opera Orchestra.

The Lieder program was thoroughly delightful, starting with eleven of the songs from Die schöne Müllerin, in the English translations by A. H. Fox-Strangways and Steuart Wilson. Mr. Wilson's diction was virtually perfect, adding much to the enjoyment. Mme. Schumann sang Liebesbotschaft, Heimweh, Widerschein, An die Laute and Die Forelle, each with that consummate artistry which characterizes all of this singer's work. Leo Rosenek was the excellent accompanist for both Mr. Wilson and Mme. Schumann. Ralph Berkowitz and Vladimir Sokoloff played the piano duet, Fantasia in F minor, Op. 103, with superb ensemble. The closing number was Der Hirt auf dem Felsen sung by Mme. Schumann, with Mitchell Lurie, young clarinetist, providing a beautiful obbligato, with Mr. Rosenek accompanist.

Chamber Works

The chamber music program featured a cantata, Sänger der von Herze singet, for solo soprano, tenor, and bass with piano, finely performed by the following: Barbara Troxell, soprano; Donald Hultgren, tenor; James Cosmos, bass; Eugene Bossart, piano. Barbara Jane Elliott, pianist, played two Impromptus with skill and beauty of tone. The Quintet in C major for strings, Op. 163, was also excellently done by Herbert Baumel and Baruch Altman, violins; Julius Weissman, viola; Winifred Schaefer and Esther Gruhn, cellos.

The Philadelphia Orchestra, and the Pennsylvania WPA Symphony Orchestra (Guglielmo Sabatini, conductor) featured Schubert numbers on their programs for the week.

The series of concerts featuring the Solo Piano Works of Johannes Brahms, given in memory of M. Sophia Ezerman, by the members of the faculty and alumni of the Philadelphia Conservatory of Music, of which Mrs. Ezerman was director, continued with concerts on March 10 and 17, when the soloists were Allison R. Drake, Thomas Ingram, Henry Harris, Joseph Battista, William Kapell and Rosalyn Tureck, each of whom brought a sincere and capable interpretation and comprehensive technic to the numbers played. Space prevents a detailed listing, but the achievements of these young artists bespeaks the excellent work done by this school. M. M. C.

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NIGHT SONG and RETROSPECTION by Robert Elmore.

The Philadelphia composer and organist in the first of these two numbers has provided an attractive, simple melody, to be played not too slowly, against an accompaniment of flutes and strings, in minor mode with a contrasting major as the second section and then a brief key change before returning to the first thought. Suitable for church use or for a "respite" number on recital programs. It is dedicated to Virgil Fox.

Retrospection, dedicated to Dr. Rollo Maitland, is a theme and variations, the main thought undergoing several alterations with a triplet figure prominent. Dynamic changes and tempi alterations add to its attractiveness, the finale being a series of chromatic changes abruptly resolving into the final major cadence. (J. Fischer & Bros., New York.)

CHURCH MUSIC

FUNERAL MASS and ABSOLUTION, for three equal voices, by Pietro A. Yon.

The prolific composer, director of music at St. Patrick's Cathedral, has dedicated this latest among his numerous liturgical works to his father. Fundamentally in B flat, the mass, which includes the responses as well as the usual sections, provides as intended, opportunity for three voices. Mr. Yon could profitably expand the Kyrie into a larger form. The various sections are somewhat cyclical in being reminiscent to some extent of each other. (J. Fischer & Bro., New York.)

SONGS

OLE MAN MULE, by Charles Wakefield Cadman, words by Nancy Turner Boyd.

A lazy song with strumming accompaniment, which portrays in Negro dialect the semi-humorous virtues and faults of the mule. A trifle of interesting, genuine quality. Good especially for an encore. Range, C to F. (Galaxy Music Corp., New York.)

GARDENS BY THE SEA, by Charles Repper; words by Anne Colvin.

A vivacious, cheerful number that paints a gay picture of summer gardens which seem to encourage one not to mourn for what is gone. The direction is "tenderly." An engaging number in joyous mood and not difficult to sing. The range is from D below the staff to G above it. (Brashear Music Co., Boston.)

THE FLOWER FAIR, poems by Mabel Livingstone, music by Kate W. LeRoy.

Six little songs of tuneful nature for the young, with vivacious, imaginative texts and music that is spirited and rhythmic. The piano accompaniments are simple and well-marked. The cover design in color is piquant. The dedication is to Lauritz Rauch Shadur. There is a foreword by Hans Barth. (Musette Publishers, New York.)

THE KING OF LOVE, IN TRIUMPH, sacred solo by Bruno Huhn. Admirably portraying by means of a stately rhythm, the progress of Christ from Bethany on Palm Sunday. A number that is not difficult to sing, the range being from D to G, and one fitted for this festival of the church. The one G is a note of hope and exultation that His Message "shall conquer the nations of the earth." (G. Schirmer, Inc.)

A CURIOUS THING, by Gustav Klemm, an encore number in which the composer by a constant staccato figure in the accompaniment portrays the ticking of the clock of the poem. And when the clock "that God forgot to wind" runs down, the ticking rhythm is gradually diminished and stops. (Galaxy Music Corp.)

MUSIC I HEARD WITH YOU and SEMINOLE LULLABY, two songs representing the latest output of the active Mana-Zucca. Both set for either high or low voice. The first reflects the poignancy of one left behind. The mood changes and sadness gives way to happiness at the thought of at least memory remaining. The second, by the constantly recurring use of the Seminole word, Estochee (baby) and the chromatic changes gives an effect of the Indian style as the mother croons the prayer that the "Great Spirit guard you forever." (Elkan-Vogel Co., Philadelphia, Penna.)

FOR PIANO SOLO

THREE INVENTIONS AND ELEVEN FUGUES, by Arnold Volpe.

In memory of a very active and influential conductor and pedagogue, in his latter years at the University of Miami, the posthumous tribute of a publication is here made of his original writings in contrapuntal form. They were written when Arnold Volpe was a young man and indicate, as A. Walter Kramer, the publisher, says in a foreword, "a superb command of polyphonic writing." The composer's wife, Marie Michelson Volpe, is given the credit for making these adept works known to the musical world. It is a fine collection, worthy of study by those who have sought to adapt pre-classic forms to modern use. (Galaxy Music Corp., New York.)

NIGHT MUSIC (Eine Kleine Nachtmusik), by Mozart, arranged for piano by Felix Guenther.

The first of a projected Classic Master Series, for piano solo, in which many other works are to be included. The beloved serenade is a good opening selection. It has been stripped to the bare essentials, doubtless with the idea of simplifying. Fingering directions are, however, omitted. Such a series is a welcome idea. (Edward B. Marks Music Corp., New York.)

FOR PIANO, FOUR HANDS

THREE JOHANN STRAUS SKETCHES, arranged by Felix Guenther.

These are more than simple transcriptions, as there is an attempt to make the works attractive and appealing. Mr. Guenther has taken Tales from the Vienna Woods and sub-titled it "Told in a Modern Manner," including some simplifying and pointing up. After you, Mr. Strauss (in a 2/4 rhythm) and Waltz Humoresque, a sort of potpourri in which "the Fledermaus nibbles at Vienna Bonbons and sniffs at Southern Roses," are two other 4-hand piano arrangements of popular Strauss numbers. Not difficult to play and clearly marked. (Mercury Music Corp., New York.)

FOR VIOLIN AND PIANO

L'APRÈS-MIDI D'UN FAUNE (Extrait du Prelude) by Debussy and PRESTO in B flat by Poulenc, transcribed for violin and piano by Jascha Heifetz.

Of these interesting and widely contrasted adaptations for the violin, the Debussy fragment is by far the more complex. There are elaborate chromatic

COMPOSER HEARS PREMIERES OF DUO-PIANO SCORES

Mario Castelnuovo-Tedesco, right, heard Joan Moore and Harold Triggs give the premier performances of some of his compositions, prior to their Town Hall performace on March 23, at Larchmont, N. Y. The composer and duo-pianists were greeted by Mrs. V. H. Sempf, left, president of the Larchmont Woman's Club.

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passages in double stopping and octave playing to lend spice to this advanced bit of violin and piano tone-painting.

The Poulenc work, while more modern, is considerably simpler, and races along its impish way with a most effective insouciant quality. Both have important piano parts. (Carl Fischer, Inc., New York.)

FOR CLARINET AND PIANO

FIVE KREISLER COMPOSITIONS, arranged for clarinet and piano by Gustave Langenus.

Continuing his series of transcriptions for clarinet from the Kreisler collection, Mr. Langenus has lately given us workable and attractive versions of Midnight Bells (after Heuberger), Praeludium and Allegro (In the style of Pugnani), Caprice Viennois, and Andantino (In the style of Martini).

There is little to be said at this time of so familiar a series of works, but one must praise the delicacy with which Caprice Viennois has been rescored. (There is also a new easy solo piano arrangement of the latter work, effectively made and well fingered, by Guy Maier). (Charles Foley, New York.)

FOR STRING ORCHESTRA

ALLEGRO, SARABANDE, GIGUE, by Handel; transcribed for string orchestra by Fabien Sevitzky.

The scoring of these three Handel movements is for two violins, viola, cello, bass and harmonium. The last is an interesting departure but doubtless gives a certain sturdy background of color. These are spirited movements, and if assembled from separate sources, fit together fairly well. (G. Ricordi & Co., New York.)

BOOK

SIMPLIFIED VOCAL TRAINING, by Irene Howell Nicoll and Charles M. Dennis.

The authors of this voice manual are, respectively, instructor of voice in San Francisco State College, and director of music in the public schools of that city. Part I outlines basic principles of voice production, such as methods of breathing, attack, diction, position of the various parts of the singing apparatus, the securing of resonance, tone quality, mezzavoce, flexibility of voice, power, and formation of vowels, and the like. The male and child voices have separate chapters. In Part II, song interpretation is considered. Some ingenious exercises, questions and answers add to the usefulness of the book, which probably is designed particularly for young singers in schools. (Carl Fischer, Inc., New York.)

Photo by Lucien Desjardins, Montreal

ANDRÉ MATHIEU BEING CONGRATULATED BY DÉSIRÉ DEFAUW

at rehearsal when the 11-year old pianist-composer played his own Second Concerto with Les Concerts Symphoniques recently in Montreal under M. Defauw's direction. The concert, attended by H. R. H. Princess Alice, was under the auspices of La Ligue de la Jeunesse Feminine.

Rachelle Shubow Plays in Town Hall, April 22

Rachelle Shubow, pianist, gives her fifth New York recital at Town Hall, April 22. Her program includes works by Bach-Busoni, Mendelssohn, Beethoven, Ravel, Toch and Liszt. For novelties Miss Shubow will introduce for the first time

RACHELLE SHUBOW

in New York Three Pastels by Eda Rapaport, and two compositions by Mana-Zucca, The Ghetto (dedicated to the artist), and New York Fugue.

From The Hills, a suite by Frederick S. Converse, will be played by Miss Shubow for the second time at Town Hall. The pianist first introduced the work in 1936 both in Boston and New York.

Jessica Dragonette Includes Colleges on Concert Tour

Jessica Dragonette, radio and concert soprano, will fulfill several engagements this month and next, her present concert season continuing until July 25. On April 20, Miss Dragonette will be heard at Lindenwood College, St. Charles, Mo.; 23 at Christian College, Columbia, Mo.; 25 for the Rotary Club, Indianapolis; and 29 with the Dubuque (Ia.) Symphony Orchestra in that city.

On May 10 she is soloist with the Youngstown (Ohio) Symphony; 18, gives a concert at Georgian Court College, Lakewood, N. J.; 24, appears in Mansfield, Penna.; and May 31 makes another broadcast over CBS in the Saturday Night Serenade. During the month, Miss Dragonette also will be heard in Davenport, Ia., and Port Huron, Mich. On June 24 she sings in the Blatz Shell, Milwaukee, and from July 10 to 25 appears in Sheridan and Cheyenne, Wyo.

Miss Dragonette appeared at the U. S. Military Academy at West Point, on March 30.

Barnes-Wilkes in Recital to Aid Church Choir Fund

Richard Barnes and Charles Wilkes, duo-pianists, gave a benefit program for the choir of the Bushwick Ave. (Brooklyn, N. Y.), Baptist Church Choir, of which Mr. Wilkes is organist and choirmaster, on March 18. The pianists presented items which appear on their regular concert programs including three Bach chorales, Mozart's Turkish March, Weber's Invitation to the Dance, Chasins' Rush Hour in Hong Kong, the Milhaud Scaramouche suite and others by Rachmaninoff, Arensky, Schumann, Grieg and Liadoff. The final group, of more recent vintage, was especially noteworthy. The duo throughout the varied list disclosed well-coordinated pianism and unity of interpretation, to the delight of the large audience. W. M. N.

Chasins on Tour

Abram Chasins, pianist-composer, is on his fourth concert tour this season, which takes him to the South and Southwest. Mr. Chasins will return for symphony orchestra engagements in the vicinity of New York City.

Egon Petri Is Soloist with Cleveland Symphony

Following his Town Hall New York recital, Egon Petri, pianist, appeared in Cleveland in two all-Liszt programs with the Cleveland Orchestra, Artur Rodzinsky conducting. Mr. Petri played the E flat major Concerto.

Sidney Foster Heard on Air with Two Orchestras

Sidney Foster, pianist from South Carolina, was heard on major national networks twice recently. On March 9, he appeared with Erno Rapee and the Music Hall Symphony (NBC-WJZ network), playing Grieg's A minor concerto. On March 16, as first winner of the Leventritt Foundation Award, he appeared as soloist with the New York Philharmonic-Symphony Society, John Barbirolli conducting, over CBS. On this program, he played Beethoven's C minor Concerto.

Naya Sings in Baltimore

Francisco Naya, young Cuban tenor, was heard in a morning musicale on March 31, in the Baltimore (Md.), Civic Opera House in Baltimore. Mr. Naya is under the management of WGN Concerts.

Church Holds Musical Evenings

A series of three weekly Evenings of Music concluded on March 24 at Central Presbyterian Church, New York City. Participating artists have included Hugh Giles, organist; Frances Blaisdell, flutist; Lilian Knowles, contralto; Ralph Kirkpatrick, harpsichordist; Hardesty Johnson, tenor; and the Mozart String Sinfonietta, Wesley Sontag, conductor.

Jagel Closes Operetta Series Presented Over Radio

Frederick Jagel, tenor of the Metropolitan Opera, closed the WGN Chicago Theatre of the Air series of operettas on March 1, singing Canio, opposite Marion Claire, in a performance of Pagliacci. The program was broadcast from the stage of the Chicago Civic Opera House.

Frank Snyder Wins Contest of Harmony Guild

Frank Snyder, of Brooklyn, won first place in the contest held by the Harmony Guild of New York for a scholarship in harmony and analysis of composition. Other winners in the contest were Theodore Gargiulo of Manhattan and Rose Kala Rubin of Asbury Park, N. J.

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SUBSCRIPTIONS—Domestic $3. Canadian, $4.50. Foreign, $4.50. Single Copies, 20 Cents at Newsstands. Back numbers, 25 Cents.
American News Company, New York, General Distributing Agents. New England News Co., Eastern Distributing Agents. Australasian News Co., Ltd., Agents for Sydney, Melbourne, Brisbane, Adelaide, Perth, Tasmania. Agents for New Zealand, New Zealand News Co., Ltd., Wellington. European Agents, The International News Company, Ltd., Breams's Building, London, E. C. 4, England.
Sold at the principal newsstands and music stores in the United States, and in the leading music houses, hotels and kiosks in Europe.
Copy for Advertising in the MUSICAL COURIER should be in the hands of the Advertising Department ten days before date of publication.

Entered as Second Class Matter, January 8, 1883. Re-entered June 19, 1937, at the Post Office at New York, N. Y., under the Act of March 3, 1879.
Contributions must be accompanied by stamped and addressed return envelope, and are submitted at sender's risk.

NEW YORK APRIL 1, 1941 No. 3032

The Metropolitan's Season

After the Metropolitan Opera forces go on their expanded tour opportunities for comparisons of the season with other recent ones are seldom neglected. Only too often, in the recent years of adjustment, economic stress, and re-organization, the story had to be one of marking time.

This year, however, there is a greater forward surge to chronicle in the Metropolitan's history. Problems remain, such as the restudying of many of the older works in the repertoire, vitalizing new conducting and stage *regie*. But 1940-41 can be set down as the year in which new conducting talent showed what could be done with masterpieces hitherto played in routine fashion, if at all.

It also is the year in which Mozart has come into his own—something which cultivated Europeans experienced years ago in the smaller festival theatres. Why the prince of melodists, the gayest and most spirited of all composers, as well as the most aristocratic, should have been considered "hard to take" remains a mystery.

The gratifying fact is that The Marriage of Figaro and the distinguished new reading of Don Giovanni by Bruno Walter have become audience magnets.

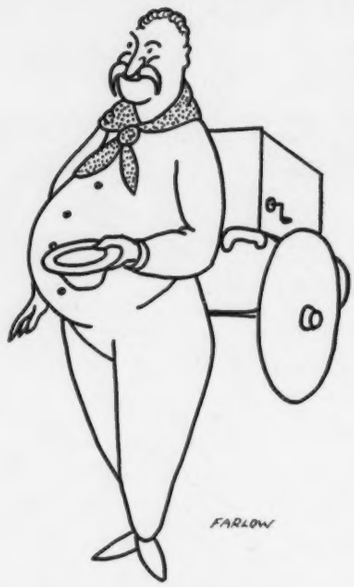
The first Metropolitan production of Gluck's Alceste was also a gesture in the right direction, though there is some doubt whether either the work or the presentation topped the splendid version of Orfeo heard in the last two seasons.

Another gain which has drawn liberal comment is the renascence of the operatic comedy. To be sure, Mozart falls into this category, but there are many lesser figures, such as the gifted Donizetti. His Daughter of the Regiment and Don Pasquale were among the delightful experiences of the season, with Pons and Baccaloni in the former work, and the new Italian bass also as Pasquale. It is in trying times like these that one is grateful for a bit of gaiety.

The opera in English controversy had little illumination this season. The Bartered Bride was sung in English by a polyglot cast, who did not succeed so well with it as the largely American one of a few spring seasons ago.

We think that the Metropolitan, with its enormous prestige, could throw its weight more decidedly into the scales in favor of opera in a language that the customers could understand. Considering what was done this season by the Chicago Opera, the Philadelphia Opera Company, and even the San Carlo Opera on tour, it ought not to be too difficult to haul out and brush off the creditable vernacular versions of Gianni Schicchi and some other works that the Metropolitan was doing in the lean period. They were eminently successful. In the comic field, their number could be increased. And how about our American composers and librettists? The Metropolitan has seemingly forgotten the existence of native creative talent.

The American singer has come in for such new triumphs in recent seasons that his cause may be said to be happily cared for at the Metropolitan nowadays. This season saw several American newcomers step worthily into parts that could not be done for some reason by Europeans, and in several cases the artistic results were highly creditable. The increase of the number of new native artists chosen in the auditions of the air this season from two to three was also a well worthwhile procedure. This year we also had a new American conductor at the Metropolitan, but, again alas, no new opera or ballet from these shores! We repeat: Some sort of encouragement to our composers by the country's major opera house is now overdue.



SPRING SONG

Composers Are Also People

Advance plans for the New York Philharmonic-Symphony centennial have been issued. There is an imposing list of seven guest conductors to assist Mr. Barbirolli. There happens to be no native American among them, though several of these eminent figures have applied for citizenship papers or have recently received them. Surely it would be fitting for the oldest orchestra of the United States to invite some of our composers to lead their works as guests or to commission new scores.

A centennial year ought to include a survey of world and particularly American music during these hundred years—from the days of John Knowles Paine and even earlier composers, to those of the latest schools. What more provocative of interest than a series in which contemporary figures such as Bloch, Harris, Piston, Carpenter, Copland, Mason, Stringham, Sessions, Schuman, and others might show the latest American productions? Surely there ought to be tribute to the builders of the earlier years, such as MacDowell, Chadwick, Foote, Griffes—names too many to mention immediately flood the consciousness—and adopted Americans, such as the gifted Loeffler. Composers of every section of the nation clamor to be heard.

When will patrons make their voices heard?

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VARIATIONS

By Leonard Liebling

Sir Walter Scott wrote in his Journal: "I believe . . . that I have a reasonable good ear for a jig, but your solos and sonatas give me the spleen." Dr. Johnson and Gautier too, were authors who did not care for what some music fans are pleased to call the divine art. However, in spite of Mark Twain's famous dictum that "Wagner's music is better than it sounds," I did not know that with Gabrilowitsch as a son in law, he nevertheless had a special aversion to piano music.

Through the courtesy of Dr. Clarence Adler, I have before me a letter written by Twain from Hamilton, Bermuda, Feb. 21, 1910 (to A. B. Paine) two months before his death. Here is the part that will make the missive loved by pianists:

"It is 2.30 in the morning, and I am writing because a professional pianist is coming tomorrow afternoon *to play for me*. My God, I wouldn't allow Paderewski nor Gabrilowitsch to do that. I would rather have a leg amputated. Mrs. Allen has brought this awful calamity upon me most innocently. She meant it as a pleasant surprise for me. I knew he was coming, but I never dreamed it was to play for *me*. When she broke the horrible news to me four hours ago, be damned if I didn't come near to screaming. I knew he was coming but I meant to slip out and be absent. But now I can't. I am lying awake trying to think of some way to decently get out of the odious scrape.

"Please make no mention of the matter in any letter, for I am careless about leaving letters around. The Torturer is Helen's teacher—and her mother's.

"Don't pray for me. The thing is just as damned bad as it can be, already.

"Yo' ever,
"S. L. C."

◆ ◆ ◆

Can't the Metropolitan Opera do something better with the finale of its Götterdämmerung? One sits enthralled through Flagstad's marvelous delivery of Brünnhilde's Farewell until at the very end she seizes the bridle of her horse Grane, and leads him off—through the wings instead of into the funeral pyre! It is a real shock to the illusion and brings one back to earth with a jolt. Surely in these days of advanced stagecraft and mechanics, it should not be difficult to devise a more plausible picture. Wagner gives explicit directions: "She swings herself on the horse and urges it to spring forward. . . . She makes her horse leap into the burning pile of logs."

Furthermore an attendant holds the horse at the Metropolitan even while Brünnhilde has her hand on the bridle, which seems decidedly timid on the part of such an experienced equestrienne.

When Marjorie Lawrence sang Brünnhilde on two occasions at our opera house, she actually mounted Grane and really rode him into the artificial flames. The feat caused a sensation and furnished a magnificent finale.

Even if Flagstad might not be able to vault on Grane's back and ride him, the crowd could close around her, and enable a double to do the trick effectively.

The nag now used by the Metropolitan (at least on Jan. 29) is chestnut in hue. In former years Grane was white. What changed his color?

◆ ◆ ◆

When the late Rafael Joseffy died in 1915 he left an extensive library of music, much of it annotated and edited by him, and the nearly 15,000 items are now being offered for sale by his son Carl, either in total bulk, part, or separately. He announces also that scores and orchestrations (piano concertos and symphonies) as well as chamber music may be secured on a rental basis.

Aside from the standard classical and romantic repertoire, the collection includes the Busoni piano Conzertstück, and piano concertos by Mackenzie, Urspruch, d'Albert, Schytte, Stojowski (for two pianos), Sauer and others. There are several unfamiliar Anton Rubinstein compositions for piano and orchestra: Caprice Russe, Conzertstück, Fantasie, opus 73, and Fantasie, opus 74, for two pianos. One real treasure is the original manuscript score of Liszt's Concerto Pathétique for two pianos, which he sent to Joseffy before it was published in 1885. The son values the score at $500, but will accept a reasonable offer for it as well as for anything else in the lot. The library is open for inspection by appointment with Carl Joseffy, who may be reached at 660 Fort Washington Ave., New York.

◆ ◆ ◆

Every once in a while I bless David Ewen when I am looking up missing facts and reach for his Composers of Today, Composers of Yesterday and Twentieth Century Composers. Now he adds to my contentment with his just published Living Musicians, 500 lively, topical and informative biographies about conductors, instrumentalists, singers, etc. As the book is intended primarily for Americans, Ewen places chief emphasis on American musicians, some as young as Risé Stevens, Webster Aitken, Eugene List, Kullman, etc. Older celebrities who have played a part and still play a part in our musical life here also engage Ewen's attention, and so his pages are sure to give you something interesting about all your performing favorites. (H. H. Wilson Co.; price $4.50.)

Considering the devotion of the younger generation to the music of Sibelius, a book for them about the Norse master was bound to come, and so, enter Finlandia, The Story of Sibelius, by Elliott Arnold, illustrated by Lolita Granahan. The author, a gifted journalist, realizing how closely the Sibelius works are related to Finland itself, has made his book an ingenious blend of biography, appreciation and history, with no attempt at too deep musical analysis or evaluation. The descriptions of the man Sibelius, his character and life, are written with understanding and affection, all in simple, lucid and convincing style. The Granahan woodcuts, modernly touched, have vigorous fancy and some quaint humor. (Henry Holt and Co.; price $2.50).

◆ ◆ ◆

Would you like to read a musical murder-mystery story written by an author who starts his book by saying that he has only three aversions—boiled cabbage, scrambled brains and coloratura sopranos? If you do, reach out for Murder Ends the Song, by Alfred Meyers.

The victim is a down-at-the-heels coloratura soprano, once the darling of the Metropolitan "in the years B.P. (before Pons)." Meyers explains however in a prefatory note that his characters are imaginary with no reference intended to any persons living or dead.

There's no doubt at all that he dislikes coloraturas, for his second paragraph describes them "from Tetrazzini right down the line through Galli-Curci, Toti dal Monte to Lily Pons" as being "as satisfying aesthetically as a mouthful of rancid lard to a starving man."

Marina Grazie is such a heroine and Meyers portrays her as a conceited, peevish, bullying, heartless, unmoral "has-been," and a villainous blackmailer to boot. When she finally gets done for (with a darning needle through the back of the neck) the reader has a sense of relief probably as great as that of the author.

The rest of the tale shows the usual run of thrills, suspense, horror and misleading clues. The other characters include the familiar entourage of a prima donna—a self-satisfied tenor, accompanist, doctor and harassed secretary.

The writing is spirited and handles the operatic *milieu* with understanding and humor. (Reynal & Hitchcock.)

◆ ◆ ◆

Quizzes are the regular thing on radio, and just so we all keep in practise, this department offers one of its own with 20 questions. Each correct answer credits you 10 points. If you get 200 points, you ought to be ashamed of yourself; it is sign of a misspent life. If you get 20 points, you could convince any city editor that you are a music critic. . . . Now for the quiz:

1. If allegro is fast and pianissimo is soft, what is avocado?

2. Do you listen when two equally rabid but opposed devotees argue about BMI versus ASCAP?

3. How can Toscanini and Ben Bernie both be called "Maestro?"

4. If Margaret Speaks, why is William Grant Still?

5. Do you continue to like Tschaikowsky? (If you answer in the affirmative but lack courage to admit it, your name will be kept secret should you desire.)

6. Complete these clichés: "———— is the Polish tone poet." "———— is the king of opera." "———— is the waltz king." "———— is the march king." "———— is the voice of Finland." "———— is the father of the symphony."

7. Why has Central Park in New York, the world's worst statue of Beethoven?

8. The name of which composer of nine symphonies begins with a B.? (It isn't Bruckner.)

9. (a) If you like Tristan and Isolde is that any reason why you should look superiorly at someone who says he likes Faust? (b) Who do you think you are, anyway?

10. What should be done to an unemployed American musician who gets a job by disguising himself as a European refugee?

11. Which cuss words were suitable for Roy Harris to use when a national music association recently gave an honorary award to the composer of "the most outstanding piece of music in 1940," and the award went to Irving Berlin for God Bless America?

12. Supply the rest of these names: Ludwig Van ————; Romeo and ————; Flat Foot ———— ————; Hänsel and ————; Evans and ————; Frankie and ————.

13. Which conductor, when he is not leading the Philadelphia Orchestra, spends his time in a California city whose name begins with H.?

14. When Siegfried arrives at Gunther's castle, does he enter from the 39th. Street or 40th. Street side of the Rhine?

15. Has anyone at the Metropolitan heard of a composer named Meyerbeer?

16. What would happen if a body of orchestral players, carried away by musical emotion, gestured, gyrated and grimaced like the conductor?

17. What name did Lohengrin sign in the register when he married Elsa?

18. Why is an infant musical prodigy never lucky enough to be an orphan?

19. Can you name three compositions by A. Ferrabosco? . . . Two? . . . Well, one? . . . You can? Why you-you-you contemptible musicologist

20. Correct these titles: Pelleas and Juliet; La Lil du Regiment; Jeannie with the Flaxen Hair; Guion in the Straw; Danse Micawber; Poet and Pheasant; The Battered Bride; Just Before the Bottle, Mother; Hell of a Leben.

Press agents are supposed to assist artists in becoming known to the public. It is this fact which recently made Jascha Heifetz wonder about the "press" when he received the following letter from Florida:

"I hear you are a violinist. If that is true, I think you would like to see a violin which I own. It is very rare and I would be willing to show it and perhaps sell it to you. However, I am a very busy man, so don't come here without writing first. Then I will let you know what time is convenient."

Heifetz, already owner of two most valuable violins in the world, one a Strad and the other a Guarnerius, is reported not interested in finding a time that will be "convenient" for the Florida "visit."

* * *

Can you imagine an operatic tenor being timid in his stage love-making? Charles Kullman faced this problem in the revised version of Walter Damrosch's Cyrano. And the composer insisted that the language used should attract Roxane, rather than the face and figure of Christian.

* * *

What's this Simon hears about Grace Moore making another picture? It would not surprise many to learn that her tour will conclude in Hollywood.

* * *

Paul Robeson believes that he has received what artists long desire, the perfect notice. Following his appearance with the Yale University Glee Club recently one reviewer wrote:

"The flavor of the evening was incomparable, made up of music, charm, good humor and the simplicity that always is attendant upon the great."

* * *

When Edward Dudley, young American heroic tenor, returned to his home town, St. Petersburg, Fla., for a concert recently, he expected that a few of his friends might want to say "hello" to him, but Ed never expected to be "feted with food." Such a thing actually happened, however, Simon learns, and Dudley is thinking of sneaking in all alone and disguised when next he goes home. The Rotary, Kiwanis and numerous other clubs and then the Chamber of Commerce as well forgot that tenors must watch that waist line. Ed reports he has seen enough food for a time.

* * *

When Alice Tully, native soprano, becomes a "joiner" she doesn't believe in "honorary membership." Alice is a member of the Women Flyers of America and has been spending every hour she could find during the mornings hours recently to accumulate that so necessary "solo hours" required of all flyers. "Just in case," Alice says smilingly.

I See That

Paul Lemay, conductor of the Duluth Symphony, will appear as guest conductor of the Portland Symphony in two broadcasts on May 1 and 15.

* * *

Walter Graaf, baritone, appeared in the Mozart Requiem, under the direction of Carl Bamberger, in Jersey City recently.

* * *

Suzanne Gussow presented a group of her violin pupils in recital in Carnegie Chamber Music Hall recently. The program included concertos of Beethoven, Lalo, Saint-Saëns' Introduction and Rondo Capriccioso, and Ernst's Hungarian Airs. Taking part were Seymour Berman, Aaron Chaifetz, Sol Greitzer, Kenneth Gordon, Seymour Clanoff, and Clare Rosenberg.

* * *

Karola Muller, youthful violinist and pupil of Illuminato Miserendino, who recently gave a recital at the Wurlitzer Auditorium, New York, has been engaged for the last concert of the Stamford (Conn.) series at the Ferguson Library.

* * *

At the Annual Morning Musicale of the Brooklyn Academy of Music, under the auspices of the Education Committee of Ashland Y. W. C. A., the program was given by Carol Brice, soprano, William Allen, pianist, and Sylvia Olden, pianist.

* * *

Blanche Raisen, violist, winner in the MacDowell Club Young Artists Contest, appeared in recital at the MacDowell Club on March 10, with Stanley Freedman at the piano.

* * *

Three Pieces for viola and piano by Francis Buebendorf were featured on programs at the New Jersey State Teachers College, and the MacDowell Club, New York. The performance at the MacDowell Club was given by Eugenie Limberg, violinist, and Joan Buebendorf, pianist.

* * *

Celia Saloman, pianist, played works of Brahms, Bach-Siloti and Castelnuovo-Tedesco at her Carnegie Chamber Hall recital on March 14. She has appeared previously in New York as a member of the two-piano team of Saloman and Pedrick.

* * *

A concert for the benefit of Save the Children Federation will be given by the Primrose Quartet on April 6 at the New York home of Mr. and Mrs. Albert J. Seligsberg. The organization is cooperating with the Save the Children Fund in England.

* * *

Vytautas Bacevicius, pianist, will appear on a joint program with Paul Robeson and Benny Goodman in Carnegie Hall, New York, on April 29, under the auspices of American Russian Institute.

* * *

Os-ke-non-ton, Indian baritone, after several years' residence abroad, has returned to America and taken up residence in his native Canada.

* * *

Robert Bostwick, baritone, has been appearing in recitals in Shreveport, La., Montgomery, Ala., and other Southern cities recently.

* * *

Lili Balint, pianist, gave a recital at the Barbizon Plaza Concert Hall March 14, her program including French Suite of Bach, Mozart's Sonata in D, Brahms' variations and fugue on a theme of Handel.

OUTSTANDING COMING MUSICAL EVENTS

March

30-31, April 2. Brahms-Beethoven-Sibelius Festival by National Symphony Orchestra, Washington, D. C.

April

6-9. California-Western Music Educators Conference, San Jose, Calif.
6-13. Messiah Festival. Bethany College, Lindsborg, Kan.
16-19. Southwestern Music Educators Conference, Wichita, Kans.
20-22. Illinois Federation of Music Clubs' convention, Peoria, Ill.
25-27. Palestrina to Bach Festival, Smith College, Northampton, Mass.

May

1-3. National Folk Festival, Washington, D. C.
2-3. Bach Festival, Philadelphia, Penna.
2-7. Eastern Music Educators Conference, Atlantic City, N. J.
1. Promenade Concerts start, Toronto, Can.
5-6. Festival, International Society of Contemporary Music, New York.
6-10. Cincinnati May Festival.
7, 8, 9, and 10. Annual Festival, Ann Arbor, Mich.
7, 8, 9, and 10. Festival of American Music, Fabien Sevitzky, director, Jordan Conservatory of Music, Indianapolis, Ind.
14-17. National School Music Competitive Festival, Flint, Mich.
16-17. Annual Bach Festival, Bethlehem, Penna.
23, 24, 25. Bach Festival, Northampton. Mass.

June

1. Montreal, Canada, Festival.
5. Annual Steel Pier Opera season opens, Atlantic City, N. J.
6-7. Annual Bach Festival, Baldwin-Wallace College, Berea, O.
8. Providence, R. I. Festival.
18-26. National Federation of Music Clubs' Convention, Los Angeles, Calif.
19-Aug. 13. Lewisohn Stadium Concerts, N. Y.
23-27. Nineteenth General Convention, American Guild of Organists, Washington, D. C.

July

7-11. Convention of Canadian Federation of Music Teachers' Associations, Victoria, B. C.
19-20. Mountain Choir Festival, Oakland, Md.
21-27. Bach Festival, Carmel, Calif.

August

9-13. Sigma Alpha Iota Convention, Los Angeles, Calif.
28-31. Mozart Festival, Asheville, N. C.

October

San Francisco Opera season opens.

November

Chicago Opera season opens.

December

Metropolitan Opera season opens.

(Send data for listing to Musical Courier)

NEW YORK CONCERTS

A—afternoon; E—evening.

Tuesday, April 1

Philadelphia Orchestra, Carnegie Hall (E)
Desi Halban, soprano, Town Hall (E)
Martha Pollak, pianist, Carnegie Chamber Hall (E)

Wednesday, April 2

Andor Foldes, pianist, Town Hall (E)
Philharmonic-Symphony Society, Carnegie Hall (E)
Mary Bothwell, soprano, Carnegie Chamber Hall (E)

Thursday, April 3

Boston Symphony Orchestra, Carnegie Hall (E)

Friday, April 4

Philharmonic-Symphony Society, Carnegie Hall (A)
Paderewski Fund Concert, Carnegie Hall ((E)
Vivian Rivkin, pianist, Town Hall (E)

Saturday, April 5

Boston Symphony Orchestra, Carnegie Hall (A)
Luigi Silva, cellist, Leopold Mannes, pianist, Town Hall (A)
Philharmonic-Symphony Society, Carnegie Hall (E)

Sunday, April 6

Philharmonic-Symphony Society, Carnegie Hall (A)
Workmen's Circle Chorus, Town Hall (A)
New Friends of Music Orchestra, Carnegie Hall 5:30
New York City WPA Orchestra, Carnegie Hall (E)

Monday, April 7

Povla Frijsh, songs, Town Hall (E)

Tuesday, April 8

Willem Simek, violinist, Town Hall (E)

Wednesday, April 9

Philharmonic-Symphony Society, Carnegie Hall (A)
Baldwin-Wallace College Choir, Barbizon-Plaza (E)

Thursday, April 10

Philharmonic-Symphony Society, Carnegie Hall (E)

Sunday, April 13

Philharmonic-Symphony Society, Carnegie Hall (A)

Tuesday, April 15

Ernst Wolff, songs, Town Hall (E)

Wednesday, April 16

Anne Bandremer, pianist, Town Hall (E)

Thursday, April 17

Philharmonic-Symphony Society, Carnegie Hall (E)

Friday, April 18

Philharmonic-Symphony Society, Carnegie Hall (A)
Riverdale Country Day School concert, Town Hall (E)
World's Fair Band, Carnegie Hall (E)

Saturday, April 19

Philharmonic-Symphony Society (Young People's Concert), Carnegie Hall (M)
NBC Orchestra, Carnegie Hall (E)

Sunday, April 20

Hortense Love, soprano, Town Hall (A)
Philharmonic-Symphony Society, Carnegie Hall (A)
New York City WPA Orchestra, Carnegie Hall (E)

Tuesday, April 22

Rachelle Shubow, pianist, Town Hall (E)

Wednesday, April 23

John Walsh, baritone, Town Hall (E)

Thursday, April 24

Philharmonic-Symphony Society, Carnegie Hall (E)

Friday, April 25

Philharmonic-Symphony Society, Carnegie Hall (A)
Helen Alexander, soprano, Town Hall (A)
Edwin Fowler, bass-baritone, Town Hall (E)

Saturday, April 26

New York Mandolin Symphony Orchestra, Town Hall (E)
Philharmonic-Symphony Society, Carnegie Hall (E)

Sunday, April 27

Philharmonic-Symphony Society, Carnegie Hall (A)
New York City WPA Orchestra, Carnegie Hall (E)

Monday, April 28

National Orchestral Association, Carnegie Hall (E)

Wednesday, April 30

New York University Glee Club, Town Hall (E)
Downtown Glee Club, Carnegie Hall (E)

Educators Urge Need of Music to Build Lives

(Continued from page 3)

"Our conference attitude," said Mr. Smith, "is that it is not our plan to carry on a flag-waving program to stimulate hysteria that leads to war.

"On the contrary, we plan to let our music build into the lives of boys and girls and citizens in general, a sane appreciation of the American way of life—a way of life which will stimulate courage to meet any menace to the fundamental principles of democracy.

"Music sustains morale, mobilizes pride and faith, enlivens hope and devotion, inspires respect and reverence, strengthens loyalty and develops a sense of unity. It is already doing these things through an intensified program in the schools and our message will be carried into homes, churches and the community at large. We are conscious of the importance of our objectives and the vast army of music educators throughout the nation will meet them fully."

Sectional Meetings Held

Four sectional meetings were held Saturday afternoon. Music administration, instrumental music in the elementary schools, rural school music and teacher education were the topics considered. An address on music department administration was given by Lytton Davis, director of music education in the Omaha, Nebr., public schools, who declared that "music teachers must have a curriculum that is elastic."

"The statement sometimes made by teachers that they have used their curriculum for twenty years or so, and that they know it works, is wrong," said Dr. Davis. "Music must be planned from the standpoint of what the child is interested in, not what the teacher wants."

Important among the several sectional meetings held on Sunday was the one at which there was discussed the music for exceptional and handicapped children. Problems of teaching music to blind children were discussed by Ben Bernstein, head of the music department of the Michigan School for the Blind at Lansing. Mechanical aids for use in teaching deaf children to play a piano were described by Edith Pierce of Detroit, Mich. Erma Davis, music instructor at the School for Crippled Children at Cincinnati, Ohio, declared that music can be an aid in overcoming paralysis in crippled children by developing rhythm in muscular co-ordination, and the problem of music with mentally handicapped children was discussed by Gertrude Roth, supervisor of exceptional children at Davenport, Ia.

Elementary School Festival

Meetings on Monday dealt with music in the elementary grades, high schools, junior colleges and universities, radio in music education and church music; and on Tuesday, community music, competition festivals and adjudications, and instrumental ensemble problems were discussed at length.

One of the outstanding features of the conference was the Elementary School Festival held at the Des Moines Coliseum on Tuesday afternoon at which Lorrain E. Watters, director of music education in the Des Moines schools, conducted a group of more than 2,000 children chosen from the fourth, fifth and sixth grades. A chorus of 1,700 children sang numbers by Bach, Handel, Godard and Humperdink, and among others, Palestrina's Gloria Patri which was sung antiphonally with the audience. There were 375 players in the orchestra and among their offerings were the march from Symphony No. 1 by Brahms, the Largo from the New World Symphony by Dvorak, excerpts from Les Preludes by Liszt, and two numbers for piano solo with orchestra by Mozart and Beethoven.

All-State Music Groups Heard

On Monday night Dr. Joseph E. Maddy of the University of Michigan conducted a concert by the Iowa All State High School Orchestra and Noble Cain of Chicago directed the Iowa All State High School Chorus. Oscar Anderson, director of instrumental music in the Chicago public schools, and Walter Aschenbrenner, director of the Chicago Symphonic Choir shared honors at the final concert on Tuesday evening by conducting the Iowa Teachers Symphony Orchestra and the Iowa Teachers Chorus, respectively. General sessions as well as sectional meetings were held each day and among the principal speakers, beside those already mentioned, were Adam Lesinsky, president of the National School Orchestra Association, of Whiting, Ind.; Peter D. Tkach, director of vocal music, Minneapolis, Minn.; Howard McClusky of the American Youth Commission, Washington, D. C.; Charles Seeger, Chief of the Inter-American Center of the Pan American Union, Washington, D. C., and Lilla Bell Pitts of the Teachers College of Columbia University, New York City.

Twenty-nine choral and instrumental groups chosen from the ten states included in the conference appeared at the general sessions and sectional meetings during the five-day meeting.

CAROLA GOYA GREETED AT LEWISTON, ME., by officials of Community Concerts there. Left to right: George L. Davis, president; Emilio Osta, accompanist and pianist for Miss Goya; Gay Gamble, her secretary; Mary Kenney, secretary of the association; Miss Goya; and Beatrice Burford, harpist and associate artist. Miss Goya presented her program of Dances of Spain at Lewiston.

Musical Art Institute Group Sings Stabat Mater

Rossini's Stabat Mater was presented at Riverside Church, New York City, March 16, by a choral group from the Institute of Musical Art, directed by Igor Buketoff. Frederick Kinsley was organist.

The Gordon String Quartet gave a concert at the Juilliard recital hall on March 17 for the benefit of the Institute's Students' Aid Fund, under the auspices of the alumni association.

Frieda Jones, pianist, assisted by Alton Jones, pianist, was heard in recital at the Institute on March 21.

Arthur Christman, clarinetist, and Harold Lewis, pianist, recently gave a recital. On March 12 Willem Willeke conducted the Institute orchestra in a program of works by Berlioz, Mendelssohn, Daniel Gregory Mason, Saint-Saens and Rimsky-Korsakoff.

PASSED AWAY

ANGELO BADA, 65, for more than 30 years a member of the Metropolitan Opera, died at Novara, Italy, on March 24, according to a cable received by the company. Mr. Bada sang at La Scala in Milan when the late Guilio Gatti-Casazza was director and came to the Metropolitan with him. He made his debut on the opening night of the 1908-09 season and remained until 1938, singing character roles. His repertoire included the standard Italian and many French and German roles.

LILLIAN TAIZ JAFFE, 35, soprano, of opera, operetta and radio, died on Feb. 28 in New York. Encouraged to study music by Leopold Stokowski and the late George Gershwin, she won first prize in the annual competition at the Curtis Institute when only 13 years old. On graduation from high school she joined the Civic Opera Company and then played the lead in many musical shows. For the last six years she had made few appearances, her last being at the World's Fair last summer. Surviving are her husband, Sam Jaffe, actor; her father, a sister and two brothers.

EDOARDO MASCHERONI, 81, Italian composer and conductor, died in Milan on March 4. He conducted the premiere of Verdi's Falstaff at La Scala in 1893. He had appeared in the leading opera houses of Italy, Spain, Germany and South America. He composed the operas La Perugina, Lorenza and others, as well as requiems for King Victor Emmanuel.

PAUL KEFER, 66, cellist and head of the cello department at the Eastman School of Music, Rochester, N. Y., died on Feb. 22. Mr. Kefer was born in Rouen, studied at the Paris Conservatoire and played in the Colonne, Lamoureux and Opera-Comique Orchestras in Paris. From 1908 to 1913 he was a solo member of the New York Symphony. With George Barrere he founded a trio in the latter year.

CASPAR REARDON, 33, former harpist with the Cincinnati Symphony, died on March 9 in New York. He studied at Curtis Institute, under Carlos Salzedo and later taught harp at the Cincinnati Conservatory of Music. Mr. Reardon appeared with Paul Whiteman's Orchestra and other ensembles and also was active as an arranger. Dana Suesse is said to have written her Young Man with a Harp for him.

JOSE SERRANO, 68, Spanish composer, died in Madrid on March 8. Seventy of his works are said to have been produced.

JOHN A. WIGGINS, for many years secretary of the Canadian Bandmasters Association, died in Toronto on March 8. He had been bandmaster of the Irish Regiment which made a three-month tour of the United States.

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Concerts at Juilliard

Graduate School Continues Recital Series

A chamber music program was given at the Juilliard Graduate School, New York, on March 4, the participants including Esther Rabiroff, Fredell Lack, Laurames Reynolds, Rolf Persinger, Martin Fischer, Meroslow Salyk, Olive Kimmel, Jean Schroeder, Dorothy Coy, Ada Kopitz, Anna Tafel, Phillip MacGregor.

Ruth Geiger, Bettina Roulier, Helen Hoffman, William Ehrenkrantz, Robert Mann, Saul Blumenthal, Norman Hollander and Margaret Harshaw, took part in a chamber music concert March 18.

The final in the series of three Student Concerto Concerts presented by the Juilliard School Orchestra, Albert Stoessel, conducting, on March 8 had as soloists, Esther Rabiroff, Leonard Davis, Harry Franklin and Jeanne Therrin.

Charles Hackett, Metropolitan Opera tenor, Carl Friedberg, pianist, and Felix Salmond, cellist, gave the last of the Artists Recital Series programs for the benefit of the Students' Aid Fund of the Graduate School, on March 19. The chamber orchestra, under the direction of student conductors from Mr. Stoessel's class, gave a concert on March 21. Conductors were Celia Merril, Constantine Callinicos, David McNaughton, Francis Madeire and Milton Rosenstock. Jean Browning, Leonard Posner, Saul Blumenthal, Norman Hollander and Mary Miles were the soloists.

Students of Mr. Friedberg at the Graduate School gave the second of two all-Ravel piano programs on March 22. They were Barbara Holmquest, Selma Mednikov, Anita Weinberg, Maro Ajemian and Elisabeth Meyne.

Powell Joins Summer Staff at Claremont Colleges

CLAREMONT, CALIF.—John Powell, composer-pianist, will join the music faculty of Claremont Colleges this summer as special lecturer in the Graduate Institute of Music, the latest development of the "Claremont Idea" in education. Mr. Powell will also conduct a class for intensive work in musical composition with a group limited to 10 students.

Lee Pattison and the Coolidge Quartet will also participate. According to Kenneth G. Fiske, of Pomona College music department, who will act as executive secretary of the Institute, "special emphasis is put upon the American heritage of folk music."

Henry Purmort Eames, of Scripps College; Ralph H. Lyman, Daryl Dayton and Shirley Snider, of Pomona College; Hazel Beckwith Nohavec, of the University of Moments Musiceux and the Wanderer versity of Michigan, complete the teaching staff. The Institute opens June 25 and continues through Aug. 5.

Photo by Stanley Toogood, Nassau

BEATRICE SCHROEDER

Beatrice Schroeder Makes Debut in Bahamas

Beatrice Schroeder, 18-year-old American harpist, took part in a musicale on March 10 at Government House, Nassau, Bahamas, in behalf of the Duke of Windsor's Save the Children Fund. Miss Schroeder played numbers by Couperin, Corelli, Debussy, Pierne and Salzedo.

The following evening she was interviewed for the first time over the radio over ZNS Nassau on the program In Town Tonight, and played two numbers requested from her program of the preceding night. She also appeared on a St. Patrick's Day broadcast. Miss Schroeder, who has made 50 appearances in the United States since her debut at 13, was making her bow in Nassau.

At 16 she gave a recital at the World's Fair and also made her first appearance on the radio. Later she was soloist with Walter Damrosch in his Music Appreciation Hour. Miss Schroeder has played at festivals in Tuxedo Park and is first harpist with the Teaneck Symphony Orchestra.

New York College Presents Recitals by Pianists

The New York College of Music presented Otto Gruenbaum in a piano recital at the MacDowell Club, March 14. Mr. Gruenbaum's program included Two Moments Musiceux and the Wanderer Fantasie by Schubert; Variations on a Polish Folk Theme, Szymanovsky, as well as groups by Ravel and Chopin.

A Mozart evening was given by the piano students of Prof. Angela Weschler on March 27, assisted by a string ensemble under the direction of Prof. Julius Pruever. Dr. Thea Dispeker, in the introductory remarks, spoke on Mozart "as pianist and piano composer." Prof. Weschler's pupils participating included Gerda Herz, Shirley Marcus, Rose Balaban, Suzanne Hohenberg, Otto Gruenbaum and Lucille Rothman.

McClanahan an Adjudicator

Richard McClanahan, director of the Riverdale School of Music, was one of the judges on March 15 in Yonkers, in the annual student-artist auditions of the Yonkers Symphony Orchestra to choose soloists for the spring concert of the orchestra, April 25 at Hawthorne H. S.

Summer Scholarships at Cummington School

Trustees of the Cummington School, Cummington, Mass., announce competitive scholarships for summer study in piano, violin and ensemble playing for a cellist. The scholarships give advanced training on the levels of professional, graduate and undergraduate study with noted teachers. Candidates must have completed secondary school and have done considerable work in their fields. Each scholarship provides living and instruction for 10 weeks. The scholarships are open to young men and women who cannot finance study without full aid. Applications must be filed by May 1, for the auditions which will be held in New York. Application blanks and instructions may be secured from the Register, Cummington School, Cummington, Mass.

Gerhart Concludes Season of Altoona Civic Orchestra

The Civic Symphony of Altoona, Penna., Russell Gerhart, conductor, gave the final concert of the season on March 27 with Jorge Bolet, pianist, and member of the Curtis Institute faculty, as soloist in the Tchaikovsky concerto.

At the concert of Feb. 6, Marjorie Tyre, harpist of the Philadelphia Orchestra was soloist and the program included the Franck Symphony, Finlandia by Sibelius, and Tchaikovsky's Nutcracker Suite.

Boosey & Hawkes Artists Have Many Engagements

Activities of artists under the management of Boosey and Hawkes Artists Bureau include the engagement of Antonio Brosa for the Star Series at Smith College Northampton, Mass., next season; the presentation of Paul Bunyan, new opera by Benjamin Britten this month at Columbia University in seven performances under the direction of Dr. Milton Smith and with Max Goberman conducting; and Paul Wittgenstein in Ravel's Concerto with Erno Rapee and the Radio City Music Hall Orchestra over the NBC blue network.

Stanley Chapple will join the Peabody Conservatory faculty next season. He conducted a program of the Boston Symphony this year and will lead the St. Louis Little Symphony for a week in June.

Bela Bartok and Ditta Pasztory Bartok have returned from a tour of the West Coast, where Mr. Bartok appeared last some 12 years ago. Recitals and lectures by Mr. Bartok and recitals on two pianos were given in Cincinnati, Detroit, Seattle, Mills College, Salt Lake City, Denver, St. Louis, Baltimore and Princeton.

Bacevicius to Conduct Course in Chicago

Vytautas Bacevicius, pianist-composer, will present a course of six lectures in Chicago on his tour which has included performances of his sonata and others of his piano numbers. Mr. Bacevicius has played and lectured this season in Binghamton, N. Y., Hartford and Waterbury, Conn., Bayonne, N. J., Scranton, Wilkes-Barre, Philadelphia and Pittsburgh, Penna., Cleveland, Detroit, Grand Rapids, and many other cities.

Rose Dirman Sings in 2 Bach Oratorios on Same Day

Rose Dirman, soprano, last month fulfilled several oratorio engagements. On March 16 she was soloist in the Brahms Requiem at Calvary Church; on March 23, in Bach's St. Matthew's Passion, at St. George's Church in the afternoon and the same composer's St. John Passion that evening in the Church of the Ascension. The following night, Miss Dirman was heard as soloist in Rossini's Stabat Mater at New Rochelle for the British War Relief and on March 29 appeared at Carnegie Hall in the National Orchestral Association's performance of the Brahms Requiem.

Miss Dirman will be a soloist on April 4 in Carnegie Hall in Szymanowski's Stabat Mater, conducted by Nadia Boulanger, for Polish War Relief. She also will be heard in a Bach concert on April 9 at Friendship House. Miss Dirman is soloist at the First Presbyterian Church, New York City.

San Diego Hears Agnes Niehaus, 15-Year-Old Pianist

SAN DIEGO, CALIF.—A keen sense of style, poise and imagination were facets of the pianistic art of 15-year-old Agnes Niehaus, when she appeared in Point Loma H. S. by arrangement with the Southern California Institute of Music, Enzo Pascarella, director. The young pianist opened her program with a digital deft delineation of the Bach-Busoni chorale, Now Comes the Gentiles' Saviour, and then gave an excellent reading of Beethoven's C major sonata, Op. 53, the rondo being especially effective. Chopin's B minor sonata was eloquent and lyrical in its offering. Following the intermission came items of Shostakovitch, Prokofieff, Ravel and Liszt, the latter's third Hungarian Rhapsody bringing the formal list to a brilliant close. Liadoff's Music Box and a Chopin etude were played as encores. N. S.

Kate Keith Field in Recital with Percy Grainger

Kate Keith Field, American soprano, was soloist with the NYA Orchestra, Robert Hufstader, conductor, in a program of eighteenth century music broadcast over Station WNYC on March 12. Miss Field was heard in three arias from Mozart's The Marriage of Figaro: Porgi Amor, Non so piu, Dove Sono.

On April 30 Miss Field gives a joint recital with Percy Grainger in Ridgewood, N. J.

Maria Kurenko Participates in Kansas City Benefit

Maria Kurenko, soprano, took time off from preparing for her recital April 9 in Orchestra Hall, Chicago, to hurry to Kansas City recently to participate in a benefit in the Municipal Auditorium.

Steven Kennedy at Rockford

Steven Kennedy, lyric baritone, opens his spring recital tour in Rockford, Ill., where he will appear April 3 under the auspices of the Mendelssohn Club of that city.

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DONALD DAME, tenor, left, and ELWYN CARTER, baritone, at Bob Jones College, Cleveland, Tenn., during a tour of the South. Both are artist-pupils of Bernard Taylor.

Heard in the Studios

Bernard Taylor

Glenn Darwin, baritone, is having a busy season as soloist at St. Bartholemew's Church in New York, and appearing in recital and concert as well as a featured soloist over the NBC networks.

Elwyn Carter, baritone, is singing in over 35 concerts, recitals and oratorios this season. He is soloist at the First Presbyterian Church, New York City. Mr. Carter has appeared or is to appear before the end of the season in Hattiesburg, Miss.; Marion, Va.; Cleveland, Tenn.; Orangeburg, S. C.; Atlanta, Gainesville, Columbia and Red Springs, Ga.; White Plains, N. Y.; Philadelphia, Penna.; Hamilton, Schenectady and Buffalo, N. Y.; Detroit, Mich.; Yonkers and Binghamton, N. Y. Mr. Carter has been engaged as baritone soloist at the Bay View Festival, Bay View, Mich., during July.

Donald Dame, tenor soloist at Grace Episcopal Church, New York City is having the busiest season of his career. So far Mr. Dame has appeared in recital and oratorio in Cleveland, Tenn.; Hattiesburg, Miss.; Orangeburg, S. C.; Marion, Va.; Middletown and Peekskill, N. Y.; Brooklyn with the Chaminade Club. On March 23, Mr. Dame sang Elijah with the Boston Handel and Haydn Society, Thompson Stone, conductor; March 25, Terre Haute Symphony. On April 3, he appears in Butler, Penna., with Mme. Olga Samaroff-Stokowski, April 16, in St. John Passion with Arthur Mendel in New York City; April 23, in Hiawatha with Schenectady Symphony; April 29, in St. Paul at Columbus, Ga. Mr. Dame has been engaged for three major roles at Chautauqua this summer, and for the Worcester Festival in October.

Jack Kilty, baritone, after completing 150 performances at the Center Theatre, New York in It Happened on Ice, is now in Chicago where the New York company is appearing at the Coliseum. From Chicago the show will appear in Indianapolis before returning to the Center Theatre beginning April 1. Mr. Kilty continues with his broadcasting each week over station WOR and the Mutual network.

Carol Wolfe, mezzo-soprano, has just returned from a tour of Texas and the Middle West, which took her to 15 cities. She has been engaged for recital at the Western State College of Colorado April 15, and from there goes to Alabama and Georgia for a short Spring tour, appearing in recital and in a performance of Mendelssohn's St. Paul.

Mildred Young, contralto, has been engaged as soloist at Christ's Church, New York.

John Campbell, tenor, has been engaged as tenor soloist at the Church of St. Paul and St. Andrew, New York City. Mr. Campbell will assume his duties after Easter.

Roger Treat, baritone, has been engaged for the role of the King in Gounod's The Frantic Physician which will be given at Yale University this month. Mr. Treat will give a song recital in New Haven on April 29.

Leaha Weissmann, soprano, and Glenn Darwin, baritone, have been engaged to give a joint recital at the Bellevue Stratford Hotel, in Philadelphia for the benefit of British War Refugees on April 30.

All are artist-students of Bernard Taylor.

Solon Alberti

Activities of pupils of Solon Albert's studio list the appearance of Finley Walker, baritone, and Dr. Leopold Glushak, tenor, at Hunter College in a concert presentation of La Juive. Mary Jane Watkins, Anne Judson, Robert Hendricks and Finley Walker were heard over CBS on Feb. 28 in a quartet program. Frances and Mary Jane Watkins, appeared in joint recital in Dyersburg, Tenn., and have been engaged to sing leading roles in the summer season of out-door opera to be given in Memphis. Frances Watkins will appear as Maid Marion in Robin Hood, and Mary Jane will be heard in Pink Lady and Rio Rita.

Margaret Roberts, soprano, was soloist at a program of the Alabama Society at the Hotel Astor and for the Dixie Club of New York, and appeared for the Business Man's Club of Bloomfield, N. J.

Mr. Alberti directed a concret given by the Chorus of the Dramatic Oratorio Festival Foundation at the Barbizon-Plaza recently. Nita Gale, soprano, Frances and Mary Jane Watkins, sopranos, Anne Judson, contralto, and Finley Walker, baritone were among the soloists on this occasion. Everett Rodebusch was the capable accompanist for the ensemble numbers directed by Mr. Alberti. The latter, as pianist, gave sympathetic support to the artists. The program comprised chorus numbers with solo obbligati and violin obbligato by Hilda Tolmach for the Rubinstein Seraphic Ode. The chorus numbers included The Omnipotence by Schubert with Maxine Haliburton as soloist, the Inflammatus from Rossini's Stabat Mater with solo by Nita Gale, the Easter Chorus from Cavalleria Rusticana, and a group of choruses which were very interesting and unusual: Scotch, Loch Lomond arranged by Clough-Leighter; Toura Loura Lours, French arr. Smith; Drink to Me Only With Thine Eyes, English arr. Alberti and The Bee's Wedding, German arr. Blech. The tone quality of the chorus was splendid, and the response to Mr. Alberti's direction was at all times sensitive and spirited. Solo groups were contributed by Frances Watkins, Anne Judson, and Finley Walker, all of whom acquitted themselves admirably and were warmly received by the large audience which attended the performance. An interesting feature of the program were operatic ensemble numbers sung by the Misses Watkins, Nita Gale and Renzo Pagin, tenor, Maxine Haliburton, and the collaboration of all in the Quartette from Rigoletto. M. M.

Herta Gruen

Herta Gruen, pianist and teacher, presented a group from her class of children in recital at her studio on March 1. Harry Klein contributed three numbers by Diller-Quaile, The Town Clock, Pussycat, and Raindrops. Charles Baldner played a bourreé of Bach, Drink to Me Only by Ben Jonson, and Marche Slave by Tchaikovsky. Alice Adlman performed a minuet by Purcell, a Beethoven sonatina, and The Blue Danube, Strauss - Eckstein. Helen Kaminsky played Beethoven's minuet in G. All of the young performers gave evidence of careful instruction in piano technic, phrasing and interpretation, yet each displayed a distinct personality and flair in the pieces chosen. A pleasurable feature of the recital was the keen enjoyment of the works by the young artists themselves. They were heartily applauded by the sympathetic audience which attended. M. M.

Littlefield Ballet Ends Tour

The Littlefield Ballet, headed by Catherine Littlefield, closed a tour of 50 cities in 20 states, in Washington, D. C. on March 8.

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The Dance in New York Prepares for Summer

By ROSALYN KROKOVER
Dance Editor, Musical Courier

Hanya Holm and her Dance Company introduced two new works, Dance of Introduction and the Golden Fleece, on March 17 at the Mansfield Theatre.

Three new men dancers were introduced, Alfred Brooks, Kipp Kiernan and Gregory MacDougall. They have been expertly trained in the Holm fashion, and they consequently fit into her special type of movement most favorably.

The program opened with Dance of Introduction, a composition for nine dancers set to a modern waltz score by Henry Cowell. It is a beautifully designed abstract work, in which the dancers weave in and out, sometimes in groups and sometimes individually. Less successful was the Golden Fleece, a so-called alchemistic fantasy with theme and costumes by Kurt Seligmann, and music by Alex North. The work is based on a 14th century tale woven around a dream by one Nicolas Flamel, and discloses the seven stages in the art of making gold from baser materials. The weird costumes depicting the various elements evoked loud and somewhat startled gasps from the audience, but from then on nothing happened. The work may be chalked up as an unfortunate dip into surrealism.

Tragic Exodus and Metropolitan Daily, both familiar works, and both always excellent, were also on the program. They are valuable contributions to the not overcrowded modern dance repertoire.

Besides those men already mentioned, Hanya Holm's personnel included Louise Kloepper, Harriet Roeder, Marva Spelman, Katherine Bollard, Barbara Hatch, Henrietta Greenhood and Miriam Kagan; Alex North, the conductor and pianist, was assisted by pianist Freda Miller and singer Peter Thorne. Following this New York concert, the company departed for an extended tour.

La Meri Illustrates Javanese Theatre Dance

The work carried on by La Meri in her School of Natya since its opening last June is really remarkable. The fortnightly "Reunions" in which La Meri, her most advanced pupils and occasionally outside Orientalists connected with the school participate, have been vastly instructive. On March 18, she discussed the history of the Javanese Theatre dance, its philosophic background and its technique, and enriched her exposition with the performance of a Bedojo dance performed by nine of her advanced pupils, and a fragment of the dance-drama Wara Srikandi, danced by La Meri, her assistant teacher, Litia Namora, and one of the students. An exceptional audience, as usual, filled the studio. Among them we noted Benrimo, the author of the famous Chinese drama, The Yellow Jacket, La Argentinita, and her sister Pilar Lopez, the Cuban painter Sierra, and several members of the Latin American cultural mission now here, notably Don Carlos Raygada, art critic of the daily, El Comercio of Lima, Peru.

Further reunions at the School of Natya were announced as follows: April 1, The Krishna Cult in Art—a lecture to be delivered by Dr. Marguerite Block, Curator of the Bush Collection of Religion and Culture of Columbia University; April 15, The Chinese Theatre Dance—a lecture to be delivered by La Meri, dedicated to Benrimo; and on April 20, La Meri will discuss Hindu Mythology.

Other Dance Jottings

On March 16, the Repertory Dance Theatre gave its initial performance. The theatre is an intimate little place, ingeniously utilizing a second floor loft. It provides comfortable facilities for the audience, and affords the dancers a reasonably good opportunity to display their gifts.

Those participating were Marie Mayo and Peter Michael, assisted by Ruth Plitt, Beatrice Herman, Lee Gudell and Malka Farber. The dancers were highly varied in style, which was to be expected; for Miss Mayo is a product of the modern American dance trend while Peter Michael is a pure ballet classicist from England. However, in the final number, Love on a Stoop, they joined forces and created a work which consisted of a stylized movement and a fine dramatic quality.

On the production and musical side of the program were Florence Kent (costumes), Ruth Posseur (singer), Beatrice Mitchell (narrator), Florence Weber (pianist), Lucien Thomson (harpist), and Thomas Candell (guitarist).

ALEXANDRA DANILOVA, GEORGE ZORITCH and NATHALIE KRASSOVSKA
in The New Yorker, presented by the Ballet Russe de Monte Carlo.

Photo by Alfredo Valente

The Humphrey-Weidman company concluded their present repertory season on March 30. In spite of the heavy dance schedule New York has seen this winter, practically every performance the company gave was completely sold out, which is somewhat of a record. And now special matinees for children have been announced for April 18, 19 and 20.

* * *

The Ballet Russe de Monte Carlo on March 21, performed Les Sylphides, the New Yorker and Le Beau Danube at the Brooklyn Academy of Music.

In Les Sylphides, Alicia Markova's dancing was, as always, unsurpassed, while Igor Youskevitch's assistance was as dependable as usual. Sonia Woicikowska and Yalanda Lacca were the other soloists. Efrem Kurtz conducted this unusually fine performance of the Chopin work. In the New Yorker, there were many excellent individual performances by dancers who can always be relied upon to give their best. Among them were Leonide Massine, Tatiana Chamie, George Zoritch, Marc Platoff, Nathalie Krassovska, Frederic Franklin, Sonia Woicikowska, Igor Youskevitch, Andre Eglevsky, and Roland Guerard.

Alexandra Danilova made her only appearance during the evening in Le Beau Danube. She is as alive and sparkling as ever; her feet never seem to be on the floor.

Franz Allers conducted the last two ballets. He is a ballet conductor of the first rank. Besides being a thorough musician he seems to have a complete understanding of the intricate mechanics of ballet technique.

Following this performance, the company left for the south. They will appear in Richmond, Atlanta, Chattanooga, and Raleigh. On April 2, their fourth coast to coast tour is scheduled to end.

* * *

After the conclusion of a series of dance recitals in his Boston studio, Jan Veen, with Erika Thimey, recently appeared in programs of modern theatre dances and lecture-demonstrations in Framingham and Boston.

* * *

Movies that were made at the Perry-Mansfield Theatre Workshop last summer have been booked steadily all winter at various dance conventions and schools. On March 22 the films were shown in Alexandria, Virginia, at the Conference of the Virginia Association of Physical Education.

* * *

David Diamond, young American composer, has been awarded the Ballet Guild's first prize for his musical score set to Glenway Wescott's libretto based on the life of Audubon. The Ballet Guild will sponsor a production of the Westcott-Diamond ballet which is to be presented by a leading ballet company.

Fritz Mahler Teaching Conducting at Juilliard Summer School

Fritz Mahler has been engaged for the third consecutive season to teach advanced conducting, opera and oratorio conducting, and score reading, at the Juilliard Summer School, New York. His courses will include an intensive study of conducting technique as well as a detailed analysis of major symphonic and operatic works, in both classic and modern literature.

Students will have frequent opportunities to conduct the school orchestra and will receive constructive criticism during these sessions. In the past two seasons the students, many of whom are high school and college teachers, with orchestras of their own, have come from all parts of the United States to develop their conducting technique with Mr. Mahler.

Photo by James Abresch
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HOLLYWOOD

(Continued from page 4)

president's gavel. And if sheep's-eyes can be made in music, they were so made in the ironic sentimentality of The D. A. Calls It Luncheon. A merrily noisy finale was Election Night. The auditors howled with glee and warmly lauded the composer.

A Suite for small orchestra by Charles Jones showed marked individuality of expression, much rhythmic vitality and contrapuntal freedom, with cleverly sparing instrumentation. The composer was present and took a bow. A new orchestration by Janssen for the Intermezzo from Granados' Goyescas was both sensitive and effective. The Sibelius Third Symphony was given a beautiful reading, as were Mozart's ingenious F minor Fantasy for Mechanical Organ, the Sacchini-Franko overture to Oedype à Colone and the MacDowell Indian Suite.

"Susanna and the Elders"

More new music was heard in the second concert by the Music Council of the Hollywood Theater Alliance in the Music Box Theater March 11. An amusing peroration was the first performance of Jerome Moross' Susanna and the Elders, for soprano, baritone, chorus and orchestra. It portrayed the full absurdity and hysteria of a revival meeting song, with musical snatches and banalities ranging from Polly Wolly Doodle to circus band effects. Soloists were Eloise Rawitzer and Robert Brink.

Playing the Moszkowski Piano Concerto, Rose Freedman scored as soloist with the Glendale Symphony Orchestra under William Ulrich March 11. She showed round and appealing tone backed by an ample technical equipment. The orchestra struggled with better hope than intonation with the Beethoven Sixth Symphony and selections by Bach, Wagner and Strauss.

Malotte Conducts Own Works

Alfred Hay Malotte conducted the Los Angeles Philharmonic Orchestra and Los Angeles Oratorio Society in a first performance of three of his own compositions at the University of California at Los Angeles March 2. First was a setting of Pledge to the Flag, pleasantly but conventionally harmonized. The Sound of the Trumpet was of dramatic intent to words from Jeremiah 4. Most effective was a romantic setting of the 91st Psalm, cast in heroic mould. The dramatic baritone solo was splendidly sung by William Matchan.

The balance of the program was ably conducted by Henry Svedrofsky, who Dohnanyi Suite, Op. 19 and the Strauss Dohnanyi Suite, op. 19 and the Strauss Fledermaus Overture. Reid Nibly was piano soloist in the Weber Concerstück, playing with facility and pleasing tone.

Flagstad and McArthur

The vocal perfection of Kirsten Flagstad and the directorial ability of Edwin McArthur shared honors with the Philharmonic Orchestra in the Philharmonic Auditorium March 13. Flagstad gave superb voice to Agatha's aria from Der Freischütz and the Love Death from Tristan und Isolde, with three lovely Grieg songs in between. McArthur won an ovation for an exciting reading of Ravel's La Valse. He gave a limpid presentation of the Haydn D major (London) Symphony, adequate charm to Debussy's Afternoon of a Faun, and able exposition of the Bacchanale from Tannhäuser and the Forest Murmurs from Siegfried.

In the whimsies of his own creation, Alec Templeton was at his best in his Philharmonic Auditorium recital March 11. Auditors were delighted with his take-off on Wagnerian opera, his satire on a music appreciation hour, his improvisation on random notes offered by the audience, and pleasant piano trivia. His formal program included a Mozart B flat Sonata, Preludes of Rachmaninoff and Prokofieff, and items of Lully, Bach, Chopin and Debussy.

New Native Suite

James Sample led the WPA Symphony Orchestra in a first hearing of Vernon Leftwich's suite The Dream Ride, in Embassy Auditorium March 12. The suite was fancifully romantic in style and cleverly orchestrated. The young American conductor gave a strong reading of Schumann's Manfred Overture and the Polovetsian Dances from Borodin's Prince Igor. Piano soloist was Helena Morsztyn who gave a sadly inadequate reading of the Tchaikovsky First Concerto.

Mebane Beasley's opera vignette presentation of Leoncavallo's Pagliacci in the Assistance League Playhouse March 16 was well sung and ingeniously staged, with Jaye Rubanoff competently conducting a small orchestra. Barbara Reeves was a comely Nedda with attractive soprano voice, Hugh Edwards as Tonio scored with his Prologue in a pleasing baritone, Al Whizen showed emotional qualities as Canio, and after the opera interestingly dramatized Hageman's Do Not Go, My Love. William White and Randolph Coffman were Silvio and Beppe. Following the opera were excerpts from Mme. Butterfly, youthful Mary Alice Dill and Doris Sward giving charm to the Flower Duet, and Helen Thorberg and Walter Thompson singing the Love Duet with microphone. Ruza Paidar showed a promising mezzo in a group of songs.

More American Music

A skillfully written Violin Concerto by Harlow Mills was played by Elizabeth Morgridge Mills and the composer for the Society of Native American Composers in the Olga Steeb Auditorium March 16. Mary Howe's melodic Suite Melancolique for piano trio was expressively performed by Robert Pollak, Michael Arens and Arthur Carr. A lovely new song by Carr, The Fawn in the Snow, was tastefully interpreted by Polly Pruter with luscious contralto voice, also heard to advantage in Gargoyle and Scapegoat from Charles Sanford Skilton's Zoo Fantastique, Eleanor Everest Freer's Summer Night, Mrs. Beach's Ah, Love, But a Day, and my own Voices.

LOIS BANNERMAN, harpist, standing beside her car in which she recently made a 7,500 mile trip. In April, Miss Bannerman leaves for a tour which will take her as far west as Iowa and south to Kentucky.

San Carlo Opera Series

Vera Schwarz appeared as guest artist with the San Carlo Opera in the title role of Puccini's Tosca in the Philharmonic Auditorium, March 4, her experienced artistry and vocal opulence making a decided impression, with Sidney Rayner singing an assured Cavaradossi and Mario Valle a finely polished Scarpia.

Other highlights of the San Carlo engagement were Ivan Petroff's superb Rigoletto, Lucille Meusel's charming Violetta, and an English presentation of Tales of Hoffmann, with Rolf Gerard in the title role.

Acts from La Boheme and Zaza were given in English and from The Barber of Seville in Italian by members of the Curci Opera Workshop in the Wilshire-Ebell Theatre, March 11. Outstanding participants were Richard Bradley, who appeared as leading tenor in all three, Edwin Dunning for his Schaunard and Bartolo, Charles Disoway for his Martello and Jaye Sunseri for her Zaza. Marcia Noleen, who sang Mimi, likewise sang Nedda for the San Carlo troupe at short notice, doing creditably under the circumstances.

The Belgian Piano-String Quartet gave a finely played recital at the University of California at Los Angeles on March 6, offering quartets by Mozart, Schumann and Fauré. A pleasing debut was made by Jean Boone, soprano, in the Hollywood Woman's Club Auditorium, March 10.

Hollywood Jottings

Easter music by a mixed chorus of 300 voices and soloists still to be selected will be a feature of the Sunrise Service in the Hollywood Bowl, marking its 20th season in the amphitheater. The service is managed by a general committee of 25 men and women representing Hollywood's religious, social and business life.

* * *

Dorothy Ford, from the George Liebling studios, has just finished a concert tour through Texas. She will join Marjorie Lindsay, who has been giving recitals in this vicinity, in Behymer Matinee concerts on April 24 and May 15.

* * *

Enzo Pascarella, concert violinist and director of the Southern California Institute of Music in San Diego, has been entertaining his brother, Caesar Pascarella, who came on the SS. America's maiden voyage through the Panama Canal.

* * *

Roy Cooper, Mia Eimer, Alf Le Roy Urseth, Robert Van Eps, Thelma Hutton, Christine MacAlpin, Marion Burns and Marguerite Kimport gave a varied recital program at the Vernon Spencer Studio recently. Rose Freedman was recently soloist with the Glendale Symphony Orchestra in the seldom heard Moszkowski Piano Concerto.

* * *

Irvin Talbot was loaned to the Hal Roach Studios to conduct Werner Hayman's score for Topper Returns. He had to synchronize the music in a few days between his regular assignments as orchestra conductor at the Paramount Studios.

* * *

Mischa Violin conducted March of Time for Orson Welles' picture, Citizen Kane, at the RKO Studios. He is to appear as guest artist with the WPA Symphony Orchestra in April in the triple roles of conductor, composer and violin soloist.

Ray Middleton, well known baritone, has been signed to a term contract at Republic Studios, with a role in the John Wayne-Ona Munson production, Lady from New Orleans, as his first assignment. . . . The Aida Broadbent dancers have performed three widely contrasting routines for Republic's Sis Hopkins.

* * *

As soon as she completes her next two pictures for Paramount, Mary Martin will embark on a "classics-and-swing" concert tour which she believes will be as revolutionary as Paul Whiteman's historic concert in Carnegie Hall.

* * *

Giacomo Rachmilovitch is giving a series of Thursday night radio recitals, his programs largely devoted to the romantics.

* * *

Constantin Bakaleinikoff has composed a score for Paramount's Power Dive, which is intended to interpret roaring motors and other sounds incident to flight.

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Foldes to Make N. Y. Debut

Andor Foldes, pianist, makes his New York debut in recital on April 2 at Town Hall. Besides works of Bach, Beethoven, Schumann, Liszt and Bartok, Mr. Foldes will give the first performance of his transcription of the Intermezzo from Hary Janos by Kodaly.

Mr. Foldes has appeared in Europe under the baton of Erich Kleiber, Eugene Bigot (Lamoureux Orchestra, Paris), Ernst Dohnanyi (Philharmonic Orchestra, Budapest), and other distinguished conductors.

He is guest pianist and music professor at the Summer Festival of 1941 at Brigham Young University, Provo, Utah, appearing there with the Roth Quartet.

American Academy of Dramatic Arts Graduation Exercises

The fifty-seventh annual graduation exercises of the American Academy of Dramatic Arts, New York, took place at the Empire Theatre, with Frank Gillmore presiding and delivering the opening speech. In it he paid tribute to the memory of the late Daniel Frohman. Introducing the guest of honor and principal speaker, Josephine Hull, he alluded to her as "his favorite murderess," now playing in Arsenic and Old Lace. Diplomas were received by the sixty-nine members of the class seated on the stage. They included:

Verne Armstrong, Jacksonville, Fla.; Elizabeth Barclay, Lawrence, Mass.; Michael Barrett, Bristol, Penna.; Micheline Barrett, Brooklyn, N. Y.; Constance Barth, Alameda, Calif.; Louise Blanks, Valdosta, Ga.; John Stuart Breiter, New York City; Peta Carter, Pelham Manor, N. Y.; Richard Castaine, New York City; Althea Clayton, North Bergen, N. J.; Joyce Connor, Charlottesville, Va.; Dorothea Craft, Indianapolis, Ind.; Alice Crowley, New York City; Harry Crox, Athens, Tenn.; Diana Dill, New Brunswick, N. J.; Kirk Douglas, Schenectady, N. Y.; Robert Drew, Stamford, Conn.; Harriet Fenton, New York City; Louis Fonte, Blue Anchor, N. J.; Kenneth Forbes, Manhasset, L. I.; Joyce Hann, Nanaimo, B. C.; John Hargreaves, Schroon Lake, N. Y.

Also Terese Hayden, Nashville, Tenn.; Sarah Healey, Bellaire, N. Y.; Selma Hillman, New York City.; Jane Huszagh, Stamford, Conn.; Grace Johnson, Rye, N. Y.; Constance Johnston, Escondido, Calif.; Richard Kimble, Brooklyn, N. Y.; Robert Lyle, Oradell, N. J.; Terry Lynne, New York City; Barbara March, Brattleboro, Vt.; Dorothea Marion, New York City; Helen Maxwell, Pelham Manor, N. Y.; Eleanor Millay, Jamaica, N. Y.; Clare Miller, West Chester, Penna.; James Moreno, Pleasantville, N. Y.; Edward Moroney, New York City; Donna Munson, New York City; Doris Mylott, Jackson Heights, N. Y.; Eileen Nicoll, New York city; Katrina Nixon, Brunswick Maine; Jonathan O'Connor, Waterbury, Conn.; Bert O'Dell, Columbus, Ohio; and Louis Rafey, Newark, N. J.; Samuel Rea, New York City; Dorothy Reeves, Hightstown, N. J.; Daniel Safford, Lockwood, N. Y.; Grace Shuster, Lake Forest, Ill.; William Sheehan, New York City; Jack Sherry, New York City; Edna Skinner, Fulton, N. Y.; Cynde Stadler, Brooklyn, N. Y.; Jo Ellen Stevens, Roanoke, Va.; Herbert Tank, Franklin Square, N. Y.; William Thomson, Table Grove, Ill.; William Tregoe, Great Neck, L. I.; Allyn Van Baalen, New York City; William Van Sleet, New York City; Paul Wann, Chattanooga, Tenn.; Richard Ward, Houlton, Me.; Vivian Warren, North Bergen, N. J.; Elizabeth White, Brooklyn, N. Y.; John Wilkes, Chicago, Ill.; Phyllis Williams, Salisbury, Md.; Margalo Francis Wilson, New York City; Paul Wilson, New York City; Patricia Worrall, New York City, and Barbara Ziegler, New York City.

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CHICAGO

(Continued from page 4)

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Horowitz and New Sowerby Symphony Hailed

Like Rachmaninoff, Vladimir Horowitz is the *enfant gaté* with our audiences and therefore not a single seat was vacant when he played the Brahms B flat major concerto with the orchestra. There is nothing of the showman in Horowitz's interpretation of the Brahms, which he unfolded as a work requiring a certain restraint even though he dazzled us with his technical wizardry and tonal coloring.

Many novelties were presented during the orchestra's fiftieth anniversary celebration, but it is doubtful if any invited more favorable comment than the third symphony in F sharp minor by the American, Leo Sowerby. The monumental work, written for the jubilee season, flows along in three melodious movements, admirably orchestrated in an idiom quite original and often intriguing. The second movement may have been inspired by Debussy's L'Après-midi d'un Faune, but it carries a personal note of piquancy even when discord is employed in the mellifluous torrent of melodic phrases. In Frederick Stock both Horowitz and Sowerby found a master coadjutor and the conductor shone in his own light with his transcription for modern orchestra of the Bach G minor Fugue.

Ganz Pupil Wins Adult Council Appearance

For the second time in succession, a disciple from the class of Rudolph Ganz, president of the Chicago Musical College, has been the winner of the annual auditions sponsored by the Society of American Musicians and the Adult Education Council. The winner, Alice Martz, will appear in next year's Musical Arts Piano Series at Orchestra Hall. Last year's winner, Wanda Paul, was heard on Feb. 4. Thirty candidates competed in the preliminary auditions and eleven in the semi-finals. From the four finalists, the judges—Hans Lange, Felix Borowski and Severin Eisenberger—chose Miss Martz the winner.

Anne Rudolph in New Dance Forms

Anne Rudolph and her group of talented dancers attracted to the Goodman Theatre a large and enthusiastic audience for their annual performance. Not a follower but a leader, Miss Rudolph goes off the beaten path in her search for novel ideas. That she succeeded with her Anrudic Motion Choir in portraying new phases of the dance form speaks volumes for her sagacity and originality.

Mona Bradford in Debut Recital

Charlene Marmein, director of the Young American Artists Series, was fortunate in her choice of Mona Bradford, contralto of the Chicago Opera, to open her Young American Artists Series. Possessor of a voice of rare lusciousness, wide compass and of unusual volume, the beautiful, statuesque singer demonstrated in her debut that she has been admirably taught the precepts of good singing, clear diction and fine stage deportment. Her interesting program, consisting of classics, Lieder, operatic arias and lighter songs, afforded her opportunity to unfold an art that should grow as the young artist matures. The recitalist had in Adolph Heller a worthy coadjutor. Anna Fitzu may well feel elated in having prepared so thoroughly this glamorous songstress, one of the most promising disciples to emanate from her studio in the past few years.

NYA Orchestra

The first concert of the National Youth Administration Orchestra in Goodman Theatre brought laurels to this organization of fine players and reflected the ability of Conductor Irwin Fischer as a disciplinarian of the first order and an interpreter of commendable merit.

Dean Waterman and the Lawrence College Choir

Our friend and colleague, Irving Schwerké, during his stay in Appleton, Wis., found occasion to hear the Lawrence College Choir and in the Appleton Post Crescent wrote encomiums on the fine material of the choir and its inspiring leader, Carl J. Waterman. A few days later the choir, on its annual tour, stopped long enough in Chicago to give two concerts—one at Goodman Theatre and the other at the Chicago University Chapel. On each occasion we could but wonder at the big strides made by the choir since first heard in down town Chicago. Dean Waterman has injected new enthusiasm into his cohorts of fine singers, who exhibited such beauty and volume of tone, such precision of attack and lofty pianissimos as to arouse the listeners to a high pitch of enthusiasm.

The Clebanoffs in Joint Recital

Helen Margolyne, soprano, and her popular consort, Herman Clebanoff, violinist, joined forces in a fine recital in Goodman Theatre. A member of the Chicago Opera during Longone's régime, Miss Margolyne has been brought before the public on many occasions and never fails to make her point through good musicianship, fine phrasing and understandable projection of the text. Mr. Clebanoff, former concertmaster of the Illinois Symphony Orchestra, played the Brahms A major Sonata with refinement, tonal suavity and correctness.

Podolsky Artist Student Plays With Illinois Symphony

Roberta Savler, of unusual pianistic achievement, made a hit when she played the Rachmaninoff F sharp minor concerto as soloist with the Illinois Symphony Orchestra. This work cannot be classified as one of the Russian composer's masterpieces, but it requires an interpreter capable of surmounting its many exigencies in the matter of rhythm and technic. In both Miss Savler showed herself admirably fitted; she has fleet fingers, musical intelligence, wrists of iron and she produces beautiful singing tone either in soft passages or in stronger dynamics. The public left no doubt as to its reaction, recalling the young and modest artist time and again at the conclusion of her spirited performance.

Vytautas Bacevicius Makes Chicago Bow

Unheralded, Vytautas Bacevicius, Lithuanian composer-pianist, was greeted by a flock of his compatriots at his first recital here in Orchestra Hall. Whether as an interpreter of the classic, romantic or modernist schools or of his own compositions the newcomer has ideas all his own which he expressed with vitality and marked ability. Mr. Bacevicius boasts a lovely touch, physical and mental power and the ability to project the music accurately, often tellingly and always interestingly.

Sevitzky and Indianapolis Orchestra Triumph in Concert

Young in years but already classified among major orchestras, the Indianapolis Symphony returned for a concert in Orchestra Hall recently under the directorship of Fabien Sevitzky. From a modest beginning this orchestra has grown to national renown. Its musical director and conductor must have worked assiduously to build the fine choirs now to be found in each section. The first violins may be overbalanced by the magnificence of the other strings, especially the cellos, but the orchestra has as fine a woodwind and brass ensemble as can be desired. Naturally, Sevitzky towers over the orchestra. He draws the constant attention of listeners without resorting to exaggeration or overmarked gyrations. In the Sibelius Symphony No. 2 in D major, the orchestra shone brilliantly as an instrument tuned to concert pitch by the master hand of its leader, whose every intent is minutely obeyed, resulting in a performance vigorous, languorous and exciting. Seldom is a visiting orchestra received here with such adulation, which in this case took the form of an ovation, necessitating two extra numbers at the close of a program that featured also Debussy's La Mer, McDonald's Poems on Aramaic Themes and Glinka's Russlan and Ludmila overture.

Daughter Born to the Charles Laberges

Mr. and Mrs. Charles La Berge (Esther Goodwin) are the proud parents of a daughter, Jeanne Colette, born on March 8—a new pupil for these voice teachers of the American Conservatory.

Adult Education Council Announces New Series

Seven noted pianists have been announced by the Adult Education Council for next season's Musical Arts piano series. The artists for the sixth season include Rudolf Serkin, Egon Petri, Bela and Ditta Bartok (duo-pianists), Alice Martz, Josef Lhevinne and Robert Casadesus. The series will open on Nov. 4 and come to a close in March, 1942.

Else Harthan Arendt Studio Notes

Maxine Lagerstrom, alto, was one of the soloists in excerpts from Crusades of the Cross by Hadley and Franck's Beatitudes at the Fourth Presbyterian Church for the annual organ concert of the Musicians Club of Women.

Geraldine Plamondon, mezzo-soprano, made her third appearance as soloist at International House on March 9. Frieda Gross, alto, sang for the Chicago Culture Club and for the Chicago Kiwanis Club at the Sherman Hotel last month.

Photo by Ossip Garber

RUGGERO VENÉ,

conductor and composer, has been appointed for the semester to the Indiana University Music Department as professor of composition, and conductor of the concert choir. Maestro Vené, a graduate of the St. Cecelia Royal Conservatory, of Rome, was assistant conductor to the late Ottorino Respighi, of the Schola Cantorum there.

Janet Fairbank Guest on Orchestra Anniversary

Janet Fairbank was guest soloist with the Chicago Orchestra, March 13 and 14, commemorating the organization's fiftieth anniversary. Miss Fairbank's paternal grandfather, the late N. K. Fairbank, was one of the founders of the orchestra.

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Metropolitan Opera Ends Season

(Continued from page 3)

In all 36 operas were presented, 15 in Italian, 9 in French, 10 in German and the Smetana score in English.

Faust was limited to three hearings while the popular "twins" were offered only four times each. Rheingold was sung only in The Ring cycle and Otello, Lucia, Manon, Pelleas, Lakme, were given twice. Parsifal is scheduled for two offerings when the company returns during Holy Week.

Of the promised new singers Joel Berglund, baritone and Germaine Lubin, soprano, were unable to come. Mr. Johnson added Stella Andreva, Norena Greco and Josephine Tuminia, sopranos; Bruno Landi, Tito Schipa and John Dudley, tenors to the company after the season started. Edwin McArthur, who had conducted last season on tour, was named a guest conductor during the season augmenting Italo Montemezzi (who conducted his own L'Amore Dei Tre Re), and Bruno Walter who presided over Fidelio, Don Giovanni and The Bartered Bride, as guest leaders.

Final Performances Thronged

The final day's performances included a matinee Aida, with a cast including Stella Roman as Aida; Giovanni Martinelli, Rhadames; Bruna Castagna, Amneris; Ramphis, Ezio Pinza; Amonasro, Leonard Warren; King, Norman Cordon. Panizza conducted. In the evening Götterdämmerung made a resounding finale, with Marjorie Lawrence returning to the role of Brünnhilde in a dramatic performance; Lauritz Melchior as a dominant Siegfried; Karin Branzell as a fine Waltraute; Irene Jessner, Gutrune; Friedrich Schorr as Gunther; Emanuel List as Hagen; Walter Olitzki as Alberich; Mmes. Farell, Petina, Olheim, Kaskas, Browning and Votipka, as Norns and Rhinemaidens; and Messrs. Dudley and Engelman as Two Gibichungs. Leinsdorf conducted a powerful performance.

During the final matinee, Mr. Johnson, speaking over the radio concerning the artistic aspects of the season, declared his belief that "it went along very well and it got progressively better. In view of all that happened since the season was projected last summer, it is a miracle how the thing worked out."

At the matinee the annual Phi Beta trophy for the organization sponsoring the best in music during the year was awarded to the Texas Co., which has been responsible for the Metropolitan broadcasts this season.

Three Audition Winners Chosen

On March 23, the three winners in the sixth annual Metropolitan Opera Auditions of the Air were selected. They were chosen from eight finalists who survived in an original field of 700.

Mary E. Van Kirk, contralto, of Cleveland Heights, Ohio; Mona Paulee, mezzo-soprano, of Edmonton, Alberta, Canada; and Lansing Hatfield, bass-baritone, of Hickory, N. C., were the winners.

Each received $1,000 and a contract with the company. Felicitations were extended by Gladys Swarthout, Giovanni Martinelli, Lauritz Melchior, Rose Bampton, Kerstin Thorborg, Paul Althouse, Risë Stevens and Leon Rothier. Miss Van Kirk expects to receive her bachelor of music degree within a few weeks from the Cleveland Institute.

Edward Ziegler and Earle Lewis, assistant general managers of the company, and John Erskine were the judges with Mr. Johnson and Wilfred Pelletier.

The Bride Bartered Again

The merry and melodious Smetana masterpiece, The Bartered Bride, had its second performance this season on March 10, and gave a large audience continuous pleasure for ears and eyes. Bruno Walter conducted, which means that the sparkling music was revealed at its best.

The same cast as before sang and acted the opera with utmost effectiveness. Jarmila Novotna and Charles Kullman were the capricious lovers, Ezio Pinza impersonated the comic marriage broker, and Karl Laufkoetter did the stuttering Vashek. Aiding appreciably in the fun, tunefulness and impetus of the occasion were the Misses Votipka, Bodanya and Petina; and Messrs. Gurney, Kent, Dudley and Burgstaller.

The final seasonal performance of the re-staged Il Trovatore on March 12 enlisted two singers in their first performances in the roles of Leonora and Manrico. Stella Roman proved routined as the hapless heroine, while Arthur Carron was a vocally sturdy hero. Anna Kaskas, Maxine Stellman, Francesco Valentino, Nicola Moscona, Lodovico Oliviero and Arthur Kent completed the cast under the baton of Ferruccio Calusio.

Mozart's Don Giovanni was given for the second time this season at the Metropolitan on March 13 to a huge demonstrative audience. The cast was that of the previous presentation, with Ezio Pinza in the title part, Zinka Milanov as Donna Anna, Jarmila Novotna as Donna Elvira, Bidu Sayao as Zerlina, Tito Schipa as Don Ottavio, Salvatore Baccaloni as Leporello, Norman Cordon as the Commendatore and Arthur Kent as Masetto. Bruno Walter conducted a superb performance.

Double Bill Attracts Crowd

Popular prices at the Saturday evening performance, March 15, and a popular double bill, Cavalleria Rusticana and Pagliacci, drew a crowded audience which had continuous enjoyment what with watching spirited performances and hearing much excellent singing.

Dusolina Giannini made her return as Santuzza in the Mascagni half of the evening, and gave that role impetuous warmth and ardent vocalism. Frederick Jagel was the Turiddu, a compelling one in action and song. Others drawing credit were Anna Kaskas, Doris Doe, Francesco Valentino.

That always stimulative Canio, Martinelli, in high mood and tonally fervent, kept the tragic atmosphere of Pagliacci at white heat. Richard Bonelli did a grippingly sinister portraiture of Tonio, and aroused enthusiasm with the famous Prologue. Norina Greco looked pretty and warbled blithely as Nedda. Messrs. Dudley and Valentino filled the remaining parts. Calusio conducted both operas.

St. Patrick's Day, March 17, saw an evening performance of Rosenkavalier which was the final hearing of the work this season.

The large and familiar cast (with Marita Farell returning to her last year's role of Sophie) presented the melodious and merry masterpiece with full effect. There was the polished and moving version of the Princess, done so uniquely by Lotte Lehmann; the droll and suggestively sung Baron Ochs of Emanuel List; the smooth vocalism and buoyant acting of Risë Stevens in the title role. Miss Farell was a pert and pretty Sophie, her tones for the most part matching the silveriness of the Rose which forms the basis of the plot. Erich Leinsdorf gave elasticity and charm in his orchestral reading and the instrumentalists played brilliantly.

Lawrence and Jagel in Final Alceste

Alceste was only the name for a venerated operatic antiquity a few months ago; when the 18th century Gluck masterwork was presented for its final performance of the season on March 19, the opus was demonstrated to be a fixed jewel in Manager Johnson's diadem of novelties. The acceptance of this noble opera as a living contemporary work is largely due, of course, to the adept production and the artistic collaboration of the singers and conductor. Again Marjorie Lawrence invested the name role with a vocal beauty and a dramatic power worthy of the best traditions. The classic austerity of the score and the stage directions were admirably sensed by Miss Lawrence despite her own instincts for fire and intensity in her interpretations; the restraint of the artist and her breadth of understanding made the performance outstanding. The magnificence of Miss Lawrence's Divinitès du Styx and the other solo passages stirred the large audience.

On this occasion Frederick Jagel appeared with Miss Lawrence as Admetus, replacing René Maison on nine hours' notice when that tenor was stricken ill. Mr. Jagel's poise and vocal freedom in the exacting role made it difficult for the audience to realize that he had never before essayed the part. Vocally and histrionically, the role proved a tour de force for the American tenor. The audience gave Jagel a rousing reception. Panizza conducted.

Lohengrin Returns to Montsalvat

Lohengrin (Lauritz Melchior) deserted Elsa (Irene Jessner) for the last time this season on March 20 when Erich Leinsdorf conducted the final hearing of this Wagnerian score. Mme. Jessner and Norman Cordon, as the King, both of whom have appeared intermittently in these roles, were the only unusual changes in cast and both acquitted themselves ably. Melchior was his resplendent self. Julius Huehn, Kerstin Thorborg and Leonard Warren completed the cast, all of whom won the favor of a large and enthusiastic audience.

Branzell in War Benefit

Karin Branzell, Metropolitan Opera contralto, was among other artists who participated in a benefit for war victims in Europe at Hunter College, New York City, March 6.

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